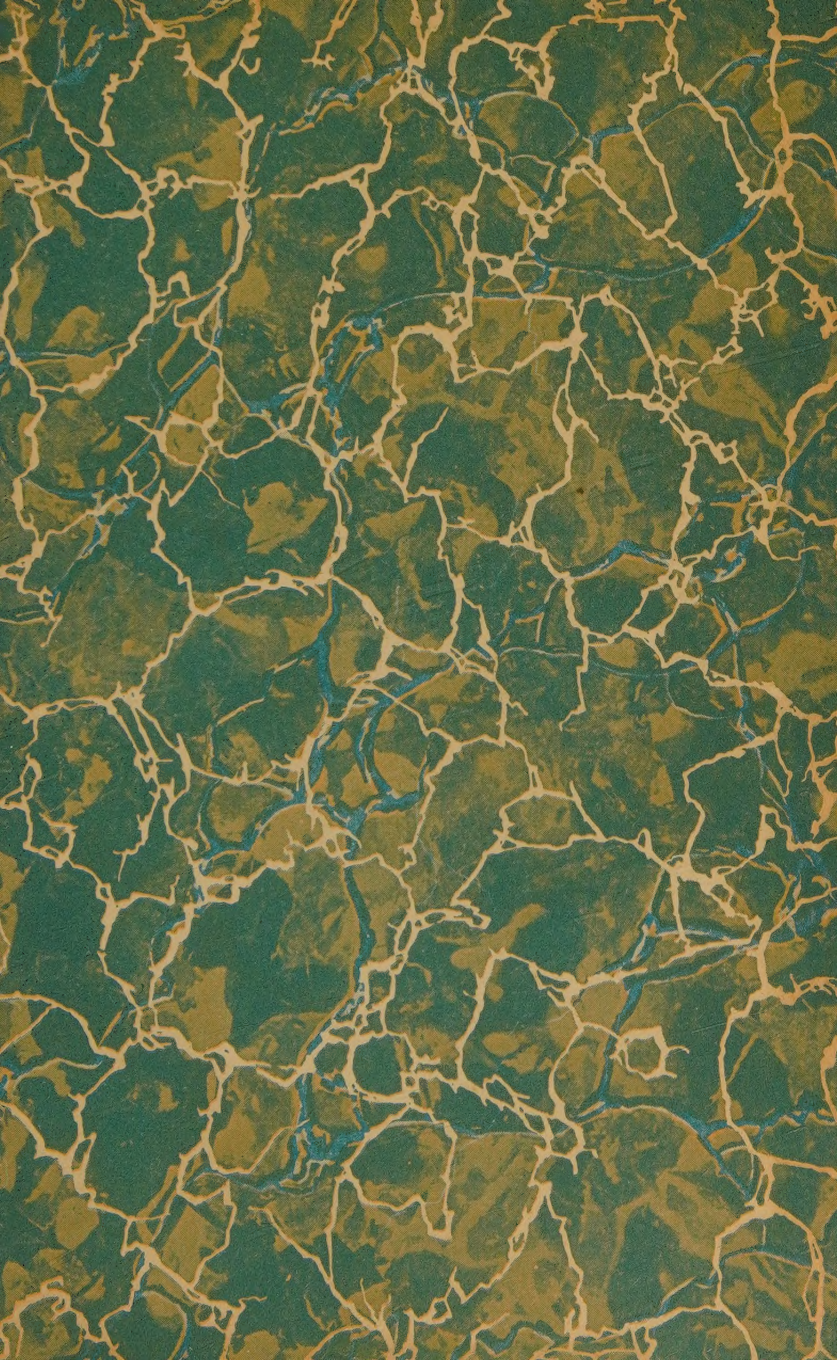
CATALOGS, BOOKLETS, AND FOLDERS

INTERNATIONAL
TEXTBOOK COMPANY
SCRANTON, PA.



Catalogs, Booklets, and Folders

By

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CATALOGS, BOOKLETS, AND FOLDERS
Parts 1–2

23

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CATALOGS, BOOKLETS, AND FOLDERS
(PART 1)

CIRCULAR MATTER IN GENERAL

GENERAL REMARKS

1. A great variety of printed matter that differs widely in character, size, and purpose may be included in the general subject of catalogs, booklets, and folders. With so broad a subject, all that can be done is to define and illustrate general principles. With these grasped, there should be little difficulty in deciding on the kind of printed matter required to meet certain needs, or in preparing something of an original nature. In catalogs, booklets, folders, etc., as well as in advertisements, there is need for distinctiveness; the examples in this Section should not therefore be taken as styles to be copied slavishly. Furthermore, a number of the examples shown are from copyrighted publications and should not be copied unless permission is obtained from the original publishers.

Then, too, nothing is gained by following designs used by others. Ideas, however, for entirely different designs may be suggested by examination of the work of others.

This Section is devoted principally to the description of catalogs, booklets, and folders, with special reference to their form and appearance and the mechanical and artistic problems connected with their production. The uses of such advertising pieces for the promotion of business will be treated, further on, in a Section entitled *Direct Advertising.*

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CLASSIFICATION OF CIRCULAR MATTER

CATALOGS

2. A dictionary definition of the word **catalog** is, "a list or enumeration of things, sometimes with explanatory additions." The difference between a catalog and a booklet is not very marked, but, generally speaking, the catalog is a pamphlet of fair size, with or without illustrations, in which a number of things are described in detail. The catalog deals more with full descriptions of goods, while the booklet treats sometimes of only one point, and is written more in the argumentative style.

Catalogs usually have, in addition to the description and illustration of a number of articles, some matter relating to the methods of manufacture, the excellence of the goods, the advantages of the advertiser's selling plan, etc., and often contain testimonials from users.

BOOKLETS

3. Various small pieces of bound printed matter known as booklets, circulars, brochures, primers, etc., may be included under the general head of **booklets.**

The booklet differs from the catalog, first, in that it is smaller and, secondly, in that it does not treat of such a variety of subjects. It usually has a single purpose—the presenting of one subject or one line of argument.

Most booklets printed nowadays for the better grade of advertising work either have covers or are printed on paper of a quality that can be used for both cover and inside pages.

FOLDERS

4. A **folder,** as its name implies, is a piece of printed matter consisting of only a few pages folded one or more times, and not bound in the usual book style. Most folders consist

of 4, 6, or 8 pages, printed on paper of a quality that can be used for both outside and inside pages. There is no fixed method of folding or binding such matter.

PLANNING PRINTED ADVERTISING

5. Determining the Kind Needed.—The class of people to be reached, the method of selling, the nature of the service, and the goods to be sold are the factors that determine what the printed matter of the advertising campaign should be.

If the people to whom printed matter is to be sent are those who receive very little advertising by mail, then conciseness is not the most important point. On the other hand, if the matter is to go to a very busy class—people that receive a great deal of mail—it must be either very concise or unusually attractive to receive attention, unless, of course, it is sent in response to an inquiry, in which case it may safely deal with the subject or subjects more in detail. Whenever a busy man contemplates purchasing some article of importance, such as an automobile, for instance, and sends for a catalog, he expects to receive full information. However, an automobile company might have brief booklets and folders for the purpose of developing inquiries.

6. The important question when about to prepare a catalog, booklet, or any other kind of printed matter is: Is it to be sent in answer to inquiries, or is it to be sent to arouse interest? The person already interested will pay close attention and read much matter. Where there has been no inquiry or no indication of interest, the printed matter must be more to the point and much more attractive, if it is to receive attention.

7. Size.—The tendency among advertising men seems to be more and more toward having printed advertising matter of as few pages as possible. Conciseness is a virtue, but when it is seen how eagerly the bulky catalogs of such concerns as Sears, Roebuck & Company and Montgomery Ward & Company, the great mail-order dealers, are read by hundreds of

thousands of people in small towns and rural districts, it is evident that there can be no set rule, but that the size of a catalog or booklet must be determined by a most careful study of its purpose.

It would be poor policy, for instance, for the International Correspondence Schools to send to those who inquire about courses, a brief booklet giving merely the list of subjects taught in a course, and a few other details. These inquirers want more information than such a booklet would afford, and, except in a few cases, will not pay for a course until they are fully convinced that the instruction will be of great benefit to them.

The average inquirer about a piano or a kitchen range will not be convinced by a mere illustration with a price under it.

8. In planning printed advertising matter, the writer should put himself in the place of the person that is to receive it. He should imagine that he is that person, and should endeavor to determine how much information he would want. The International Correspondence Schools prepared a booklet to be sent to capitalists and employers describing the work of the institution in about one-sixth of the space in which the same subjects would have been described to an inquirer about a course; the reason for the condensation was that capitalists and employers are interested merely in the characteristic features of the International Correspondence Schools and not in the details of its methods and its courses.

9. Influence of Method of Selling.—If the method of selling is by agents, or retailers, there is not the urgent need for completeness as to description, illustrations, and all details as there is where the sale must be closed by mail, because the agent or the retailer can supply details that are not given in the printed matter and possibly show the goods themselves. A piano manufacturer, for instance, may send to inquirers a handsome catalog consisting mostly of fine illustrations, and by then referring the inquiry to an agent in the inquirer's town, make it possible for the inquirer to see the piano in the local salesroom. It is safer not to leave too much to agent or retailer, but to describe the article as attractively as possible, and possi-

MAXIM SILENCER

For Ford Cars

Practically every third car is a Ford. Every Ford Car needs a Maxim Silencer. Every Maxim Silencer you sell pays you a good profit. It is a money-making Ford accessory that you should by all means handle and push.

The Maxim Silencer makes the Ford motor as quiet-running as the most expensive cars. It also increases the engine's efficiency by decreasing back pressure. It saves gasoline, makes the car quicker-starting and a better hill-climber.

The fame of the Maxim Gun Silencer and the Maxim Motor Boat Silencer almost instantly established a nation-wide demand for this new Automobile Silencer. It is backed by an extensive advertising campaign. The price is so reasonable that it is within the reach of every Ford owner.

I L T 102C § 18

FIG. 1

Keep This at Hand

And when canvassed for LIFE INSURANCE ask the agent the questions given below. If he cannot say "yes" to each, his company's policy is not as liberal as the policies issued by the

Massachusetts Mutual Life Insurance Company

SPRINGFIELD, MASS.

Incorporated 1851

Under which a policyholder enjoys all the privileges that an affirmative answer indicates.

1. Is the policy issued under the Massachusetts Non-Forfeiture Law?

2. Does the policy participate in annual dividends?

3. In case a policy lapses through non-payment of premium, and becomes paid-up for $100 or more, does it participate in dividends?

4. Can dividends be used each year to reduce premium payments?

5. Or, if desired, to buy an annual addition to the policy?

Inside pages of a folder use

I L T 102C § 18

6. And if used to buy additions, can these additions be surrendered on any anniversary of the policy after the second?

7. If preferred, can dividends be left with the company to accumulate at compound interest? And

8. Can the whole or any part of the sums so accumulated be at any time withdrawn in cash or used in payment of premiums?

9. Can the premium-paying period be reduced by the use of accumulated dividends?

10. Can the policy be surrendered for cash on any anniversary after the second?

11. Are the cash values for each year written in the policy?

12. Does the policy, in case of failure to pay a premium after three annual premiums have been paid, become binding upon the company as a paid-up insurance, WITHOUT ANY ACTION ON THE PART OF THE INSURED?

13. Are paid-up values for each year written in the policy?

14. Can such paid-up insurance be surrendered for its cash value on any subsequent anniversary?

15. Is an extended term insurance policy granted on request in case of lapse?

16. If so, has such extended term insurance a cash surrender value, and does the policy participate in annual dividends?

bly leave the price, the plan of payment, etc. to the salesman, especially if the price is the greatest obstacle to overcome and the point on which personal talk and demonstration is most needed. A great deal of first-class advertising matter is printed not to bring direct orders, but to send the inquirer, or recipient, to a retailer. But as not all retailers handle the advertised goods, many advertisers provide for a direct sale in case the prospective purchaser cannot get what he wants at the retail store. Direct-by-mail to the consumer forms a very large advertising field and will be treated in another Section.

10. Influence of Nature of the Article.—It is manifest that in preparing a booklet describing an ordinary toilet soap the writer need not go as much into detail as he should in writing a catalog describing high-priced, intricate machinery. As a general rule, the greater the cost of the article, the greater the need for full description.

11. Circulars for Use of Retailers and Jobbers. Many circulars are printed with the idea that they will be given out by the retailer and not sent by the manufacturer direct to the prospective purchaser.

Sometimes it is a good sales policy to supply the jobbers and middlemen with circulars to enclose with correspondence and bills going to retailers. If there are no middlemen such circulars can be used by the manufacturer. Fig. 1 shows the front page of a circular used by the Maxim Silencer Company.

12. Folders for Follow-Up Letters.—Good folders are very helpful when sent along with form letters in follow-up systems. The question of cost is frequently an obstacle in making a sale. A prospective will inquire about a set of books, a piano, an investment of some kind, an insurance policy, etc., and then finally conclude that it costs too much money. A vigorous canvass is then needed to show that the expenditure is an investment, not an expense.

While it is advisable to present the strongest argument when the inquiry is first answered, some additional "sledge-hammer blows" at the chief obstacles in the way of a sale are effective in the follow-up. In Fig. 2 are shown the inside pages

of a 4-page folder used by an insurance company in its follow-up to overcome the prospective's hesitation in coming to a decision as to which is the best company. Therefore, this argument is right to the point, and in case the agent is not able to see the prospective immediately, the folder may temporarily keep the business from going to another company.

13. Circulars for Distribution by Hand.—In Fig. 3 is shown the first page of a 4-page folder prepared by the International Correspondence Schools for distribution by its field representatives. A million circulars of this kind are handed out in shops, factories, stores, etc. every month. This circular does not present a complete canvass. It is practically an expanded magazine advertisement. It does not explain the method of teaching employed by the International Correspondence Schools, nor does it give the price of any course. The object is merely to interest—to convince the reader that technical education means a higher position and a larger salary and to arouse his ambition and impel him to investigate further. An attached post card gives a list of the various courses and provides a convenient way by which the reader can obtain further details.

MECHANICAL DETAILS

14. The important mechanical details to be decided on when planning a catalog, booklet, or any other kind of circular are the following: Size of the leaf; number of pages; method of binding; the kind of illustrations that shall be used, if any; if the catalog or booklet is to have a cover, the kind of cover that shall be used, whether paper, cloth, leather, etc.; the quality of stock, the design and the color combination for the cover; and the paper, typography, and color combination for inside pages.

AD. WRITER WANTED.—Excellent openi for man able to write crisp and original copy. The advancement will be rapid; better the work, bigger the salary; a knowledge of mechanical lines will be an advantage. Address Agency, box 178 Herald Downtown.

STENOGRAPHER, private secretary; rapid enough to take board meetings; $150 month to start, with advancement to official position. X. Y. Z., 545 Herald.

CORDAY & GROSS want, permanently, a designer of covers and of general booklet and catalogue, illustrative and decorative work; an apt man with good ideas and ability to portray them. Corday & Gross, Anti-Waste-Basket Printers, Cleveland Ohio.

WANTED.—Thoroughly competent double entry bookkeeper; must write good hand and furnish unquestionable references; salary $20 to $25 per week. Exceptional, 320 Herald Downtown.

FOREMAN, to look after plumbing and steam construction; salary $1,200; give full details. Plumber, 394 Herald Downtown.

MECHANICAL draftsman; practical ma experienced in the detail design of steam and electrical apparatus, tools and manufacturing methods. Address box K. S., 31 Washington St., Brooklyn. N. Y.

YOUNG woman with knowledge of stenography and double-entry bookkeeping; need not be an expert, but must write well and know arithmetic thoroughly. Address in own handwriting, stating salary expected, G., 452 Lexington Ave.

MANAGER able to build up department of advertising art for leading engraving and printing house; also to contract for catalogues and booklets; must know engraving, printing, sales methods, and advertising literature. Apply to Order Taker, box 450 Herald.

COMPETENT double-entry bookkeeper in textile line; commission house; state experience, salary required. Willing, 226 Herald.

WANTED.—Experienced stenographer and typewriter; must be rapid and accurate. Apply to superintendent, Chapman & Co., Fulton St., Brooklyn.

GOOD PAY FOR SPECIALLY TRAINED PEOPLE

BOOKKEEPER who is thoroughly familiar with department store work; knows systems and up to date in every respect; good opportunity to wide awake man; A1 references required. Address, stating salary expected, K., 171 Herald Harlem.

WANTED.—Experienced man for interior and intercommunicating telephone work; must understand wiring for intercommunicating systems and telephones; state wages expected. Address E. M., 570 Herald Downtown.

WANTED Signs.—We want a glass sign painter; permanent situation and good wages. Address Dames Manufacturing Co., Pittsburg, Pa.

ENGINEERS, marine, in operating suction dredges in salt water; salary $1,800; state former and present employers. Engine, 396 Herald Downtown.

WANTED.— ARCHITECTURAL DRAFTSman. Address, giving full particulars and age, education, experience and salary expected, No. 515, care Engineering Record.

STENOGRAPHER.—Large law firm require expert; must be able to take 175 words a minute; salary $30 a week. F. M., 296 Herald.

HEATING ENGINEER WANTED.—PERmanent position in Philadelphia for the right man; must be qualified to design and supervise construction of all classes of steam and water heating, power piping, etc. Address, No. 506, care Engineering Record

16th St., Philadelphia, Pa.

POSITION AS SUPERINTENDENT OF erection, with company handling steel railroad bridges and viaducts, light highway bridges, mill buildings, substructures of piles, cylinders, masonry and concrete, etc.; requires executive ability to control and direct twenty or more construction crews; give age, detailed experience, references, salary expected, and when can report. Address, No. 521, Care Engineering Record.

SHEET-METAL WORKERS, experienced in sheet metal window frame work; good wages and steady employment. Klauer Mfg. Company Dubuque, Iowa.

WANTED.—Railroad draftsman familiar with track and station layouts; work in vicinity of New York City. Address "D. A. 3," Engineering News, New York.

A man to manage our plumbing department; one that is capable of drawing plans for steam- and hot-water jobs, plumbing, estimating same, buying plumbing and steam heating goods, buying tinners' supplies, estimating on tin work; in fact, we want a man fitted to look after our tin shop and plumbing business. Address C. M. Durland, care L. H. Durland, Son & Co., Watkins, N. Y

MACHINIST in small jobbing shop; central location; with some experience as leading hand on repairs to engines, pumps, boilers, etc.; building machinery from drawings, managing work and men both in shop and outside. Address with particulars of previous employment, age and salary required. L 502, Record.

FIG. 3

First page of a 4-page folder prepared for distribution by hand

SIZE OF LEAF

15. Standard Proportion.—Among book printers there is a standard proportion that provides that the length of a book should be one and a half times the width. The size of the pages of this Section conforms very nearly to that standard. In accordance with this rule, a catalog that is 6 inches wide should be 9 inches long. It is not necessary or even desirable to follow the rule invariably, for originality and individuality should be sought when they can be attained without the sacrifice of anything else. If the designer of catalogs and booklets is original enough to depart from the standard proportion, well and good, but he will be sure of a good effect if he makes the length of his book about one and a half times the width. Sometimes the subject of the catalog makes it desirable to adopt a long narrow page or a page that is almost square. Three favorite sizes in catalogs are the $4\frac{1}{2}'' \times 6''$ size, the $6'' \times 9''$ size, and the $9'' \times 12''$ size. These are well adapted to filing and are more likely to be kept by those who file catalogs than are other sizes.

16. Size of Catalogs.—Catalogs may be made in almost any size that an advertiser desires. There are three things, however, to be considered: (1) attractiveness and convenience; (2) dimensions that may, without undue waste, be cut out of the kind of paper the advertiser wants used; and (3) a size that will go into a regular size of envelope (if the catalog is to be sent flat in an envelope), thus avoiding the necessity and the extra cost of having special envelopes made.

17. Sizes of Envelopes.—The names and dimensions of the common, or standard, sizes of envelopes are given herewith. A catalog 6 in.$\times$ 9 in. in size can be used in a No. $1\frac{1}{2}$ or a $1\frac{3}{4}$ Catalog envelope; one 7 in.$\times$10 in. in a No. 6 Catalog envelope; and one 9 in.$\times$12 in. in size in a No. $12\frac{1}{2}$ Catalog envelope.

To add character to the catalog, it is sometimes advisable to make an envelope from a lighter weight of the same stock as the cover on the catalog. If, however, the catalog is bulky, it is

better to use an envelope made from Jute or Kraft paper. Standard sizes should be used where possible.

STANDARD SIZES OF ENVELOPES

Commercial Size,	*Inches*	*Official Size,*	*Inches*
No. 3	$2\frac{5}{8} \times 4\frac{3}{8}$	No. $8\frac{1}{2}$	$3\frac{5}{8} \times 8\frac{3}{8}$
No. 4	$2\frac{7}{8} \times 5\frac{1}{4}$	No. 9	$3\frac{7}{8} \times 8\frac{7}{8}$
No. 5	$3\frac{1}{16} \times 5\frac{1}{2}$	No. 10	$4\frac{1}{8} \times 9\frac{1}{2}$
No. $6\frac{1}{4}$	$3\frac{1}{2} \times 6$	No. 11	$4\frac{1}{2} \times 10\frac{3}{8}$
No. $6\frac{3}{4}$	$3\frac{5}{8} \times 6\frac{1}{2}$	No. 12	$4\frac{3}{4} \times 11$
No. 7	$3\frac{3}{4} \times 6\frac{3}{4}$	No. 14	$5 \times 11\frac{1}{2}$

BARONIAL

No. 4	$3\frac{5}{8} \times 4\frac{5}{8}$	No. $5\frac{3}{4}$	$4\frac{5}{8} \times 5\frac{15}{16}$
No. 5	$4\frac{1}{8} \times 5\frac{1}{8}$	No. 6	5×6
No. $5\frac{1}{2}$	$4\frac{3}{8} \times 5\frac{3}{8}$		

BANK AND PORTFOLIO

OPEN SIDE (THE LONG WAY)

Bank		*Portfolio*	
No. 6	$4\frac{1}{8} \times 6\frac{1}{4}$	No. 1	$5\frac{5}{8} \times 8\frac{3}{4}$
No. $6\frac{3}{4}$	$4\frac{1}{2} \times 6\frac{5}{8}$	No. 2	$6\frac{1}{4} \times 8\frac{5}{8}$
No. 7	$4\frac{3}{8} \times 7\frac{1}{8}$	No. 3	$6\frac{1}{8} \times 9\frac{1}{4}$
No. 8	$5 \times 7\frac{1}{2}$	No. 5	$6\frac{1}{2} \times 9\frac{1}{2}$
No. $8\frac{1}{2}$	$5\frac{1}{2} \times 7\frac{1}{2}$	No. 6	$6\frac{1}{2} \times 10$
No. $8\frac{3}{4}$	$5\frac{1}{2} \times 8$	No. 7	$6\frac{1}{2} \times 10\frac{1}{4}$
No. $8\frac{7}{8}$	$5\frac{1}{2} \times 8\frac{1}{4}$	No. 8	$6\frac{1}{2} \times 10\frac{1}{2}$

CATALOG

OPEN END (THE SHORT WAY)

No. 1	$4\frac{3}{8} \times 6\frac{3}{4}$	No. $2\frac{1}{2}$	$6\frac{3}{4} \times 10\frac{1}{4}$
No. 3	$5 \times 7\frac{1}{2}$	No. 3	7×10
No. 5	$5\frac{1}{4} \times 8$	No. 6	$7\frac{1}{2} \times 10\frac{1}{2}$
No. 9	$5\frac{5}{8} \times 8\frac{5}{8}$	No. $9\frac{1}{2}$	$8\frac{1}{2} \times 10\frac{1}{2}$
No. 1	6×9	No. $10\frac{1}{2}$	9×12
No. $1\frac{1}{2}$	$6\frac{1}{4} \times 9\frac{1}{2}$	No. $12\frac{1}{2}$	$8\frac{1}{2} \times 12\frac{1}{2}$
No. 2	$6\frac{1}{2} \times 10$	No. $13\frac{1}{2}$	10×13

The number is not essential; specify actual size. Nearly all these sizes are regularly made in the tin-clasp style, also with string and button fasteners.

18. Sizes of Booklets.—A popular size in booklets is that which is $3\frac{1}{4}$ or $3\frac{3}{8}$ inches wide by 6 or $6\frac{1}{4}$ inches long, this size fitting the No. $6\frac{3}{4}$ and the No. 7 sizes of envelopes. Many advertisers prefer, however, to make their envelope booklets

$3\frac{3}{8}$ inches wide and about $5\frac{1}{2}$ inches long, which is nearer the standard proportion than the other sizes mentioned.

In choosing the size for a booklet or folder, care should be taken to see that the size of the cover (double, including back and front) cuts out of a full sheet evenly; that is, without wasting any of the stock. In figuring on size, the plan should be to have covers cut a little longer and wider—$\frac{1}{8}$ inch is sufficient—than they are to be in the completed job; this margin allows for trimming after the books are printed. Any waste paper, while not given by the printer to the customer, must nevertheless be paid for by the customer. As an illustration, a cover the size of one page of which is 6 in.×9 in., makes a sheet 12 in.×9 in. when opened up (including back and front), and this will "cut to advantage" (that is, without much waste) out of 20″×26″ or 23″×33″ cover stock, cutting four out of a sheet and allowing a little extra paper for trimming after the book is printed and bound.

19. Follow-Up and Circularizing Folders.—The regular, or standard, sizes of envelopes—shown in the accompanying table—have a bearing on the sizes of circular matter that is to be used in them. The most used sizes are folders that fold to $3\frac{3}{8}$ in.×6 in. for use in No. $6\frac{3}{4}$ Commercial envelopes, which are $3\frac{5}{8}$ in.×$6\frac{1}{2}$ in.; and folders that fold to $3\frac{7}{8}$ in. ×9 in. for use in No. 10 Commercial envelopes, which are $4\frac{1}{8}$ in. ×$9\frac{1}{2}$ in.

20. Sizes of Direct-by-Mail Circulars.—There are three general classification of sizes for direct-by-mail circulars. The larger ones are known as *broadsides* and the smaller ones are known as *standards* and *cards,* while the flat cards which do not fold are known as *mailing cards.*

The **broadsides** are usually 11 in.×14 in., 16 in.×22 in., 19 in.×25 in., or double these sizes. The **standards** are $5\frac{1}{2}$ in. ×14 in., 7 in.×11 in., $8\frac{1}{2}$ in.×11 in., and $7\frac{1}{4}$ in.×14 in. The **mailing card** sizes are $4\frac{1}{2}$ in.×9 in., $5\frac{1}{2}$ in.×7 in., and 7 in. ×11 in. These sizes are commonly used because they cut to advantage from the usual sizes of paper.

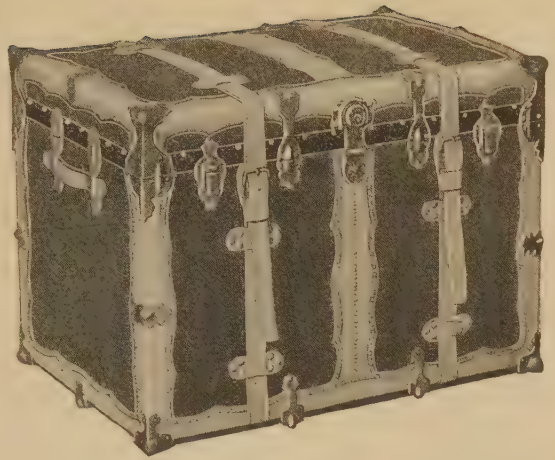
21. Supplementary-Literature Circulars.—The sizes of supplementary-literature circulars, such as those enclosed in packages, are usually determined by the size of the package. They must fit the package easily either with or without folding.

NUMBER OF PAGES

22. A circular in the form of a folder may be printed easily in 6 pages or any other number of pages that is a multiple of 2. But in designing a 6-, a 10-, or a 12-page folder, care should be taken to adopt a size of page that will cut without waste out of standard sizes of paper, for with the usual page dimensions, a 6-, a 10-, or a 12-page folder will not cut out of standard papers as economically as 4-, 8-, and 16-page folders. In catalogs and booklets, after going beyond 16 pages, the number should be 24, 32, 40, 48, 56, 64, etc., having for the total either a multiple of 8 or a multiple of 16, preferably of 16, as this size of form reduces the cost of presswork. A 52-page booklet can be printed, but the 4 pages added to the 48 cost proportionately more than the others, on account of the additional expense in the mechanical details of production. Ordinarily, it costs no more to print a booklet of 48 pages than it does to print one containing 44 pages; and sometimes the cost is less. Therefore, it is well to avoid multiples of 4 after going beyond 16 pages. Usually, the cost of an extra 4-page form will be about 40 per cent. of the cost of a 16-page form, and the cost of an 8-page form, about 65 per cent.

BINDING

23. Square and Oblong Bindings.—As a general rule, the catalog or booklet bound in the **square-binding style,** that is, along the long side of the page, is better than one bound at the short end of the page, known as **oblong,** or **album, binding.** A large catalog that is bound oblong is awkward to handle. Both hands are required for holding while reading,



No. 4000—The camera gives you an idea of its beauty. Here are a few of its "talking points." An extra large trunk, covered with heavy black walrus grain leather, bound with the finest grade of bleached sole leather. Combination sets of the finest copper-plated malleable-iron trimmings, heavy bolts and dowels, double-backed steel hinges, Yale paracentric excelsior lock. Trunk is riveted at every point. It is lined throughout with Holland linen, and has two extra dress trays. The arrangement of the upper tray, shown in the cut, speaks for itself.

Sizes	**34**	**36**	**38**
Prices	**$65.00**	**67.50**	**70.00**

FIG. 4

and, unless supported by stiff backs, the sides fall over the hands. Therefore, unless the pamphlet is small, square binding is usually better.

Sometimes the illustrations or testimonials to be used are of such character that oblong binding, or binding at the short end of the sheet, is preferable. In Fig. 4 is shown a page taken from a catalog that was bound in the oblong style. If this catalog had been bound on the long side of the page, it would have been necessary, with the present arrangement of cuts, for the reader to turn the book half way around in order to read (as is necessary in looking at the reproduction of the page in this Section). If the person that prepared the catalog had tried to avoid this by running his text across the short way of the page and putting one of the illustrations under the other, the arrangement would not have been so good as that shown.

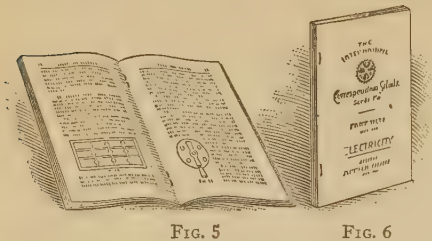


FIG. 5

FIG. 6

24. Saddle-Stitch and Side-Stitch Bindings. — Usually, booklets containing 64 pages or a smaller number are bound through the center, the wire stapling, or stitching, being put through the book by machinery from the exact center; that is, between pages 24 and 25 in a 48-page book, as shown in Fig. 5. This method is known as **saddle-stitch binding.** Larger booklets may be bound this way where the paper is very thin.

Booklets containing more than 64 pages are usually stitched through from one side to the other, as shown in Fig. 6. This method is known as **side-stitch binding.**

25. Cord Binding Compared With Wire Stitching. For the ordinary catalog or booklet, wire stitching answers all purposes, and besides it is not costly. If it is desired to have something especially attractive, a silk cord may be used to fasten the printed matter together, but this increases the expense. It is true, however, that a good exterior color har-

mony may be produced by cord binding, a red cord, for instance, being used for a booklet bound in a buff or a green cover; red in such a case produces a pleasing effect. Sometimes a leather thong is used instead of a cord. *Cord binding, leather-thong binding,* etc. are practicable only in cases where there are comparatively few pages and where artistic effects are in keeping with the subject of the catalog or the booklet.

26. Double Cover.—Sometimes it is possible to use lightweight stock and double the cover; that is, a cover sheet twice as long as the booklet is used. The booklet is stitched through this, and the upper half of the cover is then folded back on itself, thus making the cover double, and the stitching does not show on the outer part. Double covers are practical only on small editions.

ILLUSTRATIONS

27. The purpose of the catalog is to give the reader very nearly as good an idea of an article as he could get if he were present and could examine what he is thinking of buying. Obviously, then, with most circulars, no matter how well the descriptive matter is written, **illustrations** are needed to picture the goods. It is difficult to make solid printed matter look interesting, but nearly every one is attracted by good illustrations. Therefore, while good illustrations for circular matter are expensive, they are usually worth all they cost.

28. Opportunity for Liberal Illustration.—The variety and the fine quality of papers available for catalog and booklet printing give the advertiser a free hand in illustrating. In general magazine and newspaper advertising, the advertiser is rarely able to get just the right combination in paper and cuts; and the speed of magazine and newspaper presses makes it almost impossible to produce the finest results. But in catalog and booklet work, and in a few magazines and trade papers, he can, if the purpose justifies the cost, use page and half-page illustrations of the best character in line, half-tone, and color; and he may have an artist design special borders, initials, and

Letters or papers that have been transferred from a Shannon File to a Shannon Binding Case may be examined with exactly the same facility as when in the original file.

This is due to the fact that all letters are transferred **intact.**

This process is very simple.

The cover is opened back over the arches; the arches are opened; the **U**-shaped transfer wire is fitted into the hollow posts.

Then the entire contents—indexes and all—are easily lifted off the posts and put on the transfer wire, which keeps them in the same position as before.

The arches used in transferring to Shannon Binding Cases are identical in quality with those provided for the file and file drawers.

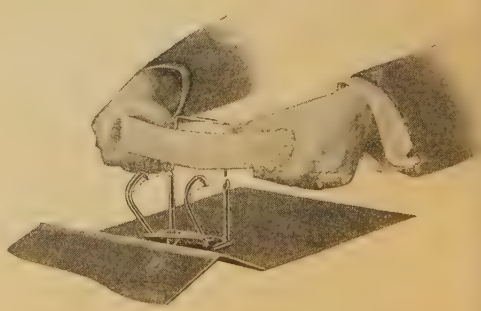
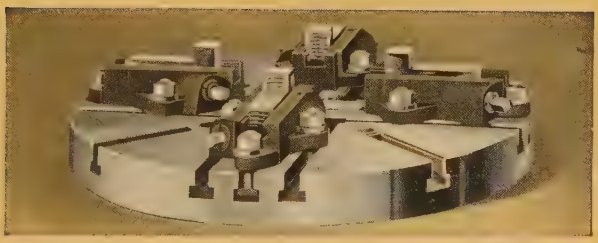
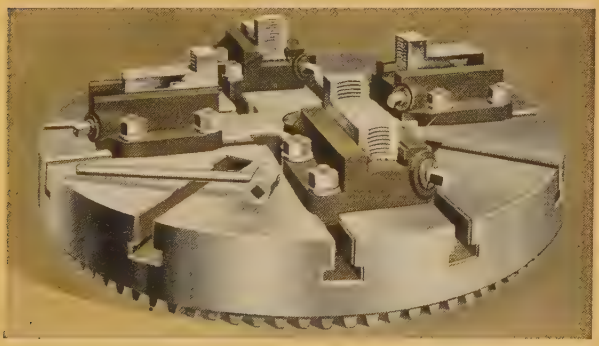


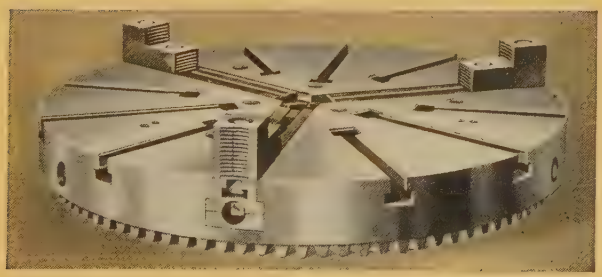
Fig. 7

Fig. 8

Catalog illustration with decoration of historical character







I L T 102C § 18

FIG. 9

ornaments for the pages. Whether line cuts or half-tones should be used depends on the subject, and on the paper selected for the book, as has been explained in the Sections on *Engraving and Printing Methods* and *Advertisement Illustration.*

29. Descriptions should not be left incomplete merely because they are supplemented by illustrations. People do not ordinarily send for catalogs merely to look at the pictures. The description should be made as attractive as possible and the illustration used to give realism. Fig. 7 shows a fine example of a well illustrated catalog page. Not only are the files themselves shown, but how conveniently they may be handled. The two illustrations are well arranged in connection with the text. In the original page, the text was printed in olive, which color contrasted well with the black used for the illustrations, and made a more effective page than that here shown.

30. Illustrations in Color.—Color cuts are expensive, yet in certain catalogs nothing except a color cut will give the proper idea of the subject. Some of the larger mail-order houses now illustrate their rugs, carpets, wallpaper, etc. entirely in color, and many manufacturers use two or more colors in their illustrations.

Figs. 8 and 9 show examples of the very fine illustrative effects that are possible with two-color half-tones. The impressions from the original plates were superior to the reproductions shown here and, as printed in the catalogs, were larger than these reproductions.

The background of the illustration shown in Fig. 8 is typical of the Louis XV Period, and forms a most appropriate setting. Note that it does not come close enough to the half-tone of the bed to lessen the effectiveness. Decorative work of this kind requires the service of a high-grade artist.

While illustrations of this character are costly, the difference in effectiveness between a catalog with illustrations of this grade and a catalog with one-color illustrations is so great that the extra expense is often more than justified.

Fig. 9 shows how a tint may be used for a border setting as well as to give a dark tone to parts of the illustration itself. This high type of machinery illustration requires much careful work on the part of the artist, engraver, and printer. Note how the high lights (portions almost or wholly white) have been brought out by the engraver.

Fig. 10 illustrates the effect produced with two colors by the use of two line plates. Fig. 11 is printed with two colors from two half-tone plates, the appearance of several colors being produced by the varying tone of the shading and the printing of one color over the other in some parts. A similar effect can also be produced by use of two line cuts.

In Fig. 12 is shown a three-color process illustration. An illustration of this kind gives the reader an impression that he could not possibly get from a page printed entirely in black. It is almost equivalent to looking at the tiling itself.

Color printing and the illustration of printed matter have been treated in the Sections on *Engraving and Printing Methods* and those on *Advertisement Illustration*. However, since color work in catalogs and booklets often adds much to their effectiveness, the student of advertising will do well from time to time to get specimens of the work of the plate makers and color-work specialists that advertise in advertising and printing magazines. One or more of the magazines published for printers will enable such a student to increase his knowledge of fine illustrative and color effects, for these magazines show specimens of the finest work.

31. Character, Shape, and Size of Illustrations. In determining the character and size of illustrations to be prepared for a catalog or a booklet, the subject of the catalog must be considered as well as the shape and size of the page. The descriptions of such merchandise as fine furniture, pottery, pianos, and jewelry are made more realistic and impressive by artistic illustrations, delicate colors, and decorative borders and backgrounds. Subjects like steam boilers, farm wagons, etc., while often helped much by color illustrations, do not require delicate decorative treatment.

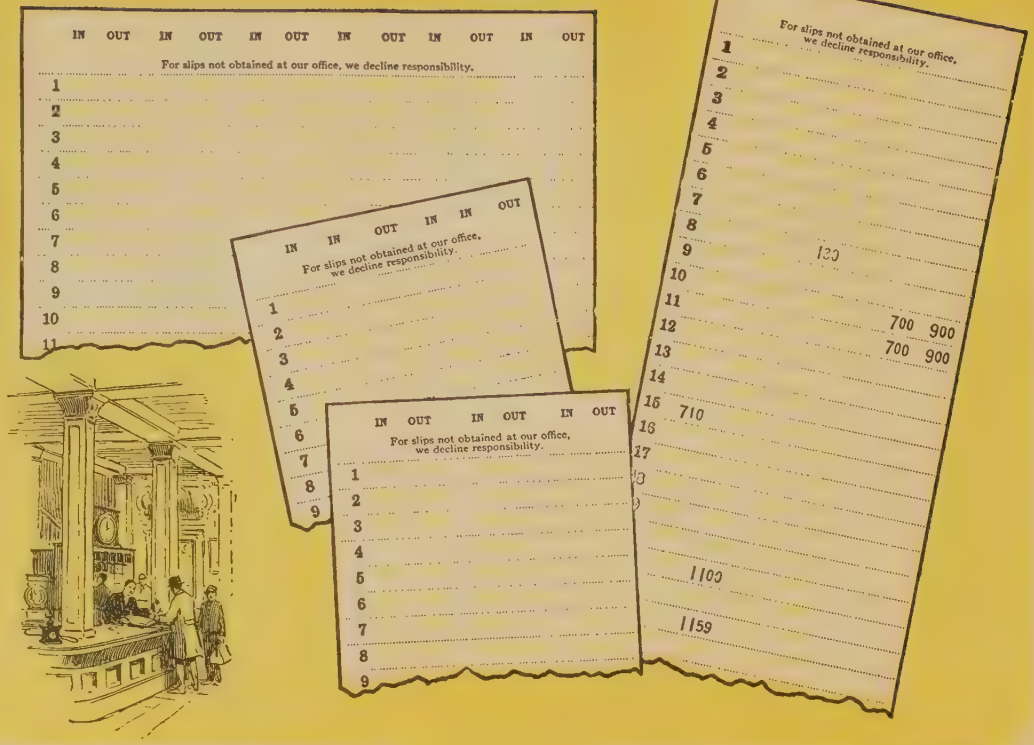


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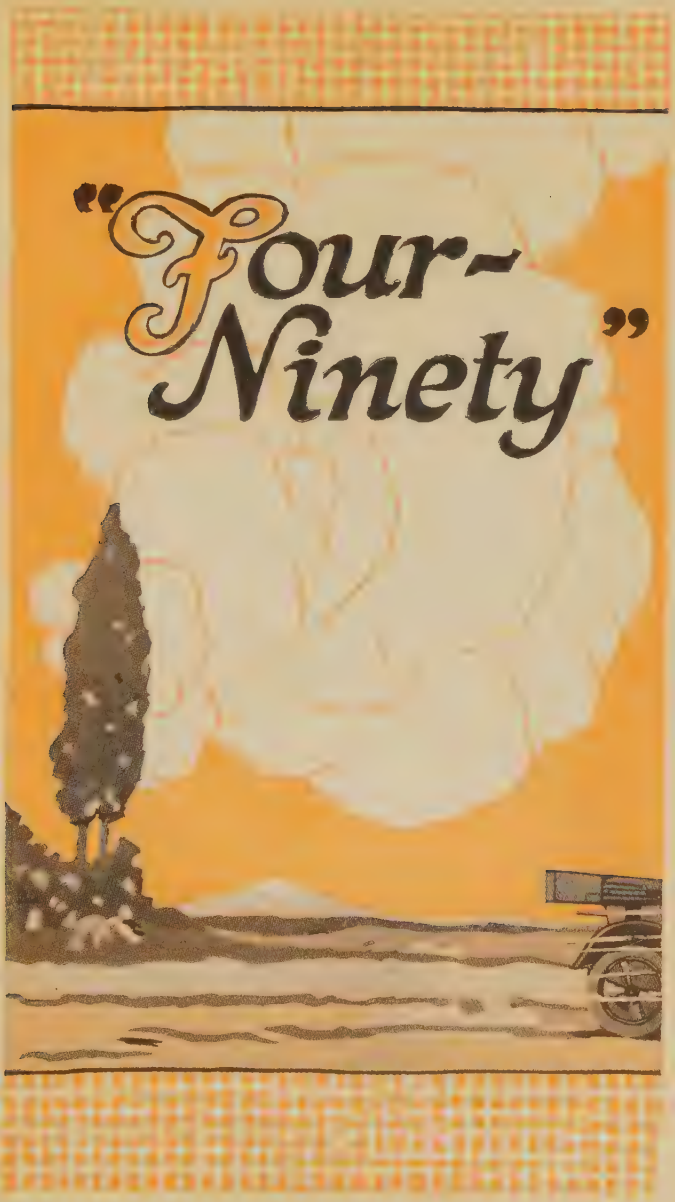
FIG. 10



I L T 102C § 18

Fig. 11

(*a*)

(*b*)

(*c*)

FIG. 12

The shape and size of illustration should harmonize with the shape and size of the page of the book. A book with a deep, narrow page presents the best appearance with an illustration that is deeper than it is wide. In Figs. 13 and 14, the outside lines represent the boundaries of book pages, and the small inside spaces, the illustrations. It is evident that the illustrations represented in Fig. 13 (*a*) harmonize better with the shape of the page than those shown in Fig. 13 (*b*); likewise, there is more harmony between the shape of the illustration and the shape of the page shown in Fig. 14 (*a*) than is the case with that shown in Fig. 14 (*b*).

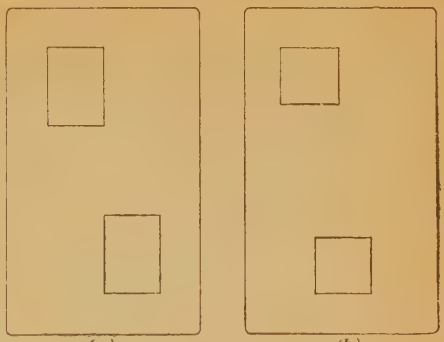


FIG. 13

This principle of harmony is a safe one to follow generally, though it is departed from in exceptional cases. Fig. 14 (*b*), for example, would be a better style for a refrigerator catalog than Fig. 14 (*a*), owing to the fact that an illustration very much wider than it is deep is not well adapted for a picture of a refrigerator of the usual shape. If, however, it is desired to show two views of the refrigerator, one with the doors closed, the other with the doors open, the size shown in Fig. 14 (*a*) would be convenient, because the two illustrations could be placed side by side.

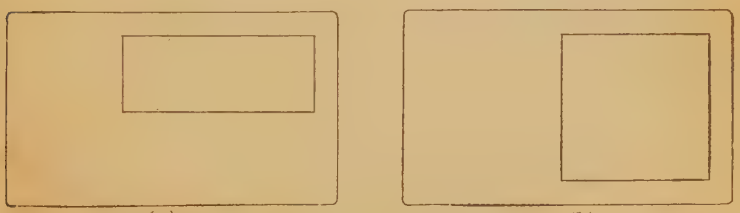


FIG. 14

32. It should be borne in mind that the size of the leaf should in the first instance be fixed with some regard to the subject. A page like that shown in Fig. 13, for example, is much better for a catalog of clothing or upright drills than a page like that shown in Fig. 14. A shape like that in Fig. 14, on the other hand, is well adapted to a catalog of couches or traction engines. When the appropriate size of page has been adopted, there will be little difficulty in arranging the sizes of illustrations.

No rule can be laid down as to what proportion of a page an illustration should occupy to give the best effect. If there are only one or two illustrations to be placed on a large page, they should not be so small as to destroy their detail. On the other hand, unless an illustration is to take up the entire width of the page, it should not be so wide as to leave a narrow space beside the cut for type and thus cause the type to be letter-spaced freely. This is a common fault of illustrated pages. In a type page 4 inches wide, the cut should not occupy more than $2\frac{1}{2}$ inches of the measure, if type is to be set alongside and the best appearance is desired.

In ordering an illustration designed to take up about the width of the type page, have it made just a little narrower than the type measure; that is, for a 4-inch measure, a $3\frac{3}{4}$-inch cut should be ordered. Particularly when the cut has a dark tone this slight difference in width helps the artistic effect. Light illustrations, especially those with a vignette, can often be made to extend into a margin—that is, beyond the type measure on one side—with good effect. The principle of balance should be looked after carefully.

PAPER, TYPOGRAPHY, AND COLOR HARMONY

33. Advertising literature will win or lose orders according to the way it impresses the persons that read it. A cheap-looking, poorly prepared catalog or booklet will have a tendency to cheapen the goods it describes. People are not likely to put faith in statements about quality when quality is belied by the very appearance of the paper, type, and illustrations that claim it. Catalogs, booklets, and circulars go where no salesman can follow and into places too small to justify sending a salesman. Therefore, they should be made as attractive as circumstances will permit. However, in spite of the fact that attractiveness and good quality of paper are usually desirable, there are exceptional cases where the number of articles to be described or the class to be reached make it advisable to pack pages with matter and to use cheap grades of paper.

THE USE OF COLORS

34. Catalogs, booklets, and other advertising matter derive much of their power to make a pleasing impression from the proper use of color. High-class printers and illustrators are able to assist in the selection of appropriate colors of papers and inks for printed matter, but as comparatively few printers and not all illustrators are specialists in color work, the advertising man should be able to decide for himself as to what colors are appropriate to the subject of the work and harmonious with one another, as well as suitable to the class of people addressed and the character of the message.

Because the subject of color is so intimately related to the make-up of catalogs and other advertising matter, the principles of color harmony will be here explained before the subjects of paper and typography are taken up.

COLOR HARMONY

35. The subject of color harmony is a broad one; nevertheless, a clear understanding of a few fundamental principles will guide the advertising man safely in the selection of colors for whatever work may be required.

36. Source of All Color.—What is familiarly called **color** is the sensation produced upon the retina of the eye by those rays of light that are reflected from any lighted surface, other rays being absorbed by the surface.

White light, which is considered as pure light, is composed of all the colors that exist naturally or are made artificially.

If a beam of white sunlight is allowed to pass through a glass prism, the light is decomposed or separated by refraction into colors.

If these colors are allowed to fall on a screen in a room that has been darkened, a beautiful band of colors will be produced.

This band of color is known as the **solar spectrum** and contains every gradation of pure color, but for convenience the following division is usually made, the colors being given in the order in which they are located: violet, indigo, blue, green, yellow, orange, and red.

Fig. 15 shows a spectrum, but indigo is omitted for the reason that this particular color is often considered as a gradation of the blue. Red, yellow, and blue are sometimes considered as the primary spectrum colors, and orange, green, and violet as compound spectrum colors, caused by combining or overlapping of the primaries shown in the circles in the upper portion of Fig. 15.

37. For industrial purposes the pigment theory of color is adopted, and this is based on the assumption that there are three primary pigment colors—red, yellow, and blue—which are independent and separate pigments, differing widely from each other. These pigments are made as nearly like the spectrum colors as possible, but it is impossible to manufacture pigments that will exactly match a spectrum color.

RED
PURPLE
ORANGE
BLUE
GREEN
YELLOW

Fig.2

1
2
3
4
5
6
R
RRO
RO
ORO
O
OYO
YO
YYO
Y
YYG
YG
GYG
G
GBG
BG
BBG
B
BBV
BV
VBV
V

Fig.1

All colors used in printing are made by combining the three primary colors—red, yellow, and blue—and they may be modified by the admixture of white or black pigment. White and black pigments are usually considered as colors in printing, but, as shown by the spectrum, white light contains all colors and black represents the absence of color. When the three primary pigment colors, red, yellow, and blue, are mixed in correct proportions they neutralize each other and produce an approximate black.

38. Related and Contrasting Colors.—Correct color harmony means a pleasing effect obtained from colors by their action upon each other when placed side by side.

There are two classes of good color combinations, one based on relationship and the other on contrast. The former is called a related harmony because it is based on colors selected close together in the spectrum. The second kind of harmony is called the harmony of contrast, in which complementary colors are selected such as blue and orange; but these should not be used in their full intensity unless separated by black or white. It is advisable to neutralize or reduce the intensity of one of the colors used so that the other color may give sufficient contrast and produce harmony without glaring results.

Analysis of any color will show the presence of one or more of the primary colors with or without the addition of black or white.

COLORS OF DIFFERENT CLASSES

39. Primary Colors.—The first step in the study of colors is to form a mental picture of the true primary colors and to keep these in mind as a basis of mixing all other colors. The primary colors are as follows:

Red.—The nearest thing to a true red is flag red, which is found in the American flag. This red is usually known among printers as flag red.

Yellow.—The color of a ripe natural lemon is nearest the true yellow color. Chrome yellow in printing inks is very close to true yellow.

Blue.—The blue in the American flag—known as flag blue—is about the purest shade of blue colors.

40. Secondary Colors.—With the primary colors firmly fixed in the mind, the next step is to mix the primary colors for the purpose of securing the secondary colors, which are as follows:

Orange.—A pure orange is made by mixing pure red and pure yellow in about equal proportions.

Green.—A pure green is made by mixing equal amounts of blue and yellow.

Purple.—A real purple color is about half blue and half red.

41. Hues.—In every-day use it will be found that the true primary and secondary colors are not always just the proper tones desired. The next step is to use hues of the primary or secondary colors.

When a color has more of one color than of another it is a hue of the predominating color.

Red-Orange.—When orange contains more red than yellow it is a hue of red and known as red-orange, or vermilion.

Orange-Red.—When orange contains more yellow than red, it is known as orange-red. This is also known as bright red.

Blue-green contains more blue than green. This color is sometimes known as Prussian blue.

Green-blue contains more green than blue.

Red-purple contains more red than blue. It is sometimes known as magenta.

Purple-red contains a larger amount of blue than of red, thus making a darker shade of pure purple.

Olive is made up of a small amount of pure orange and a large amount of green, therefore olive is a hue of green.

42. Shades and Dark Colors.—When black is added to primary or secondary colors or hues, it produces a shade of these colors or hues. Some of the shades thus produced are as follows:

Dark Red.—A small portion of black added to real red will make a dark red.

Dark Brown.—Black added to orange-red will produce a dark brown which is sometimes specified as chocolate brown.

Reddish Brown.—A small amount of black added to red will produce a reddish brown.

Bottle green is made by adding a very small amount of black to real green.

Blue-Black.—Blue can be deepened in shade to a blue-black by the use of about one-third black with two-thirds blue.

Green-black is made by the same method as blue-black, using green instead of blue.

Dark purple is sometimes made by adding one part black to two parts of red and two parts of blue.

Yellow cannot be mixed with black because the slightest amount of black will absorb all the yellow and leave the pigment lifeless, muddy, and of no value.

Gray is made by adding black to white.

43. Tints and Light Colors.—The addition of white pigment to any primary or secondary color or a hue will produce a tint of that color or hue. Just as black makes a color or hue darker in shade, so white makes it a lighter tint.

It should be remembered that any tint of a color or a hue contains a preponderance of white pigment. A very little of the color added to the white pigment produces the tint.

Blue tint is made up of a very small amount of blue and a large amount of white.

Light blue is more intense than a blue tint, having more blue to produce the desired strength.

Turquoise, or *sky, blue* is made with a touch of yellow added to light blue.

Yellow tint as a background is weak in appearance and should therefore be avoided as much as possible. It is hardly visible under a yellow light.

Light yellow, which is more intense than the yellow tint, is effective with black and produces good contrast.

Buff.—A good tint to use instead of the yellow tint is buff. This is made with a very small portion of reddish brown, yellow, and white.

Tan color contains a small portion of brown and much white. It is really a light brown color.

Tan tint is obtained by adding more white to give the lighter effect.

Green tint is made by adding a small portion of green to white.

Light green is made by using more green with the white.

Olive tint, light olive, purple tint (or lavender), light purple (or violet), are all produced by adding white to the color in the same way as the blue and green light colors and full tints are made.

When an extremely small proportion of black is added to white a gray tint is produced.

44. Warm Colors.—*Red* is the warmest color made. It is the symbol of fire and riot. The addition of pure red or orange-red to any color makes the color a warm color. For example, olive is only ordinarily warm. By adding a trifle more orange-red a warm olive is obtained.

By adding sufficient red to purple, which is a cold color, the purple is changed to a warm color similar to the natural color of an American Beauty rose.

Yellow is neither warm nor cold, but rather a neutral color. The use of yellow in a color tends to lighten or brighten it.

Yellow in red makes *orange,* which is a warm color but not so warm as pure red.

45. Cold Colors.—*Blue* is the coldest color. It is always used to typify coldness.

Green is a cold color also, but not so cold as blue. The equal proportion of the neutral yellow with blue softens the ultimate color—green—and produces coolness rather than coldness. Green looks cool, but the sky looks cold.

Purple, which is a cold color, has always been the symbol or royalty; hence, its use as the insignia of power and mystery. Thus, violet or purple has been used appropriately for religious mysticism, half mourning, etc.

Black and *gray* are considered cold colors. In reality they are not colors at all but represent the cold, flat absence of color.

46. Metallic Colors.—Gold, silver, and copper are known as metallic colors.

Gold is really a tone of yellow.

Silver is a gray-black with a touch of yellow.

Copper is a shade of reddish-brown.

These metallic colors may be had in several tones of either color. But they are made and mixed at the ink factory and cannot be altered or combined by the printer.

METHODS OF COMBINING COLORS

47. There are two general methods used for putting colors together. One is to secure harmony, the other is to gain contrast. The two purposes should be borne clearly in mind. Most of the color effects that suggest refinement, exclusiveness, and luxury are harmonious effects. Most of the strong every-day color effects are the result of an effort to get force and strength by contrast—either strong or modified.

48. Harmonizing Colors.—In order that two or more colors shall harmonize it is necessary that they be related; that is, they must each contain a part of the same color. For instance, a straight olive and a warm brown are good harmony. Likewise, a dark chocolate brown and a warm olive are good harmony. Both of the colors in each of these combinations have a greater or smaller degree of orange used in their making.

Dark chocolate brown is mostly black with a touch of orange, and olive is mostly green with a touch of orange.

Dark chocolate brown, warm olive, and light brown, all three together, may be used on a buff stock and all three colors and the color of the stock will be related, because all have the elements of orange color. The light brown is simply some of the dark brown with white ink added, and the buff paper has the same color as the light-brown ink with a trifle more orange and more white. This entire combination is a warm combination because the orange, a warm color, predominates in all the colors and tints.

Dark blue and light purple produce a related cold combination. Dark green and light blue also produce a cold combination. Both of these combinations have one common element—blue, a cold color. A cold combination is more cold when printed on white paper.

The color of the stock is a starting point in choosing a combination of colors. If a light-green paper is used a green tint and a dark green or a dark olive green should suggest itself if harmony is the ultimate object.

All the colors used should have one common element, when related harmony is desired. When contrast is desired, one or more of the colors chosen should be the same color element as the stock and one or more should be contrasting colors.

49. Contrasting Colors.—The related harmony of colors produces softer, more refined, and more esthetic effects than contrasted colors. Yet, it is a fact that force and strength are vital elements of modern advertising work, and the larger part of an advertising man's work in colors will be the handling of colors to produce contrast.

Contrast is obtained by using one color that consists wholly or in part of one or more of the primary colors in combination with a color that is made up wholly or partly of another primary color.

Green and red form violent contrast when used in their pure state, because green is half primary yellow and half primary blue, and the red is primary red. This combination then contains all of the primary colors. For this reason it forms the strongest of contrast.

Several related colors of one primary element of color can be made to contrast with several related colors of another primary element of color. Thus, light brown and dark brown can be used with a light blue and a dark blue. The element of red in the first two colors will contrast with the element of blue in the last two colors.

The first method, then, of contrast is to put together opposite primary colors, or tints and shades of these colors which produce less violent and more pleasing effects.

Another method is to put together warm and cold colors. A dark chocolate brown and a turquoise blue make good contrast. The same is true of dark blue and light brown.

Dark green and orange, dark olive and orange, and dark olive and light purple (or violet) are more examples of the contrast of warm and cold colors.

Contrast is also obtained by the use of light (or bright) colors with dark colors, and the use of dark colors with light tints.

Dark brown, which has a small part of orange, contrasts well with real orange, which is a bright color.

Light blue and dark brown produce another good combination.

Any real dark color will produce contrast with a tint. The tint may be related or it may not, the contrast can be made because of great difference in shade between the two colors.

Dark green on a buff tint or on a buff (or India) stock makes a contrast that is not closely related yet it is not a poor combination.

Dark brown on a gray tint or a buff tint looks well and afford good contrast.

Black with orange is about the strongest combination because orange is the brightest color and black is the darkest color.

Light blue and black make strong contrast. So also do light green or light olive with black.

50. Balancing of Colors.—In determining how much and which parts of a design or page of type shall be in color, it is important that the strength or brilliancy of the colors to be used be taken into account.

When strong contrast is desired, the parts to be in the strong or bright color should be few and well separated by the darker color. When red and black or orange and black are used, for instance, only the main heads or the subheads and perhaps a rule or so should be in the bright color.

As the color scheme blends more toward harmony of tones the use of the light or bright color can be increased.

As a general rule, the stronger the color the less of it should

be used. Of a softer or lighter color, however, more may be used, even to the point where the entire space is covered by a tint. In the latter case, for a color like brown the tint must be very light, and extremely light for black and dark blue, otherwise small type in the text cannot be easily read.

EFFECT OF SUBJECT ON COLOR DESIGN

51. The subject matter of a booklet or a catalog has a bearing on the colors to be used in printing the cover. In a catalog of undertakers' supplies, it would be absurd to use bright colors like red, warm brown, bright green, etc.; black or gray, however, would be particularly appropriate. In designing a jewelry catalog, an arts-and-crafts booklet, or a brochure descriptive of fine laces, millinery, etc., the color design should be refined—not glaring; such colors as brown and olive, blue and gray, green tint and green-black, buff and chocolate brown, etc. should be used.

The tints and shades of related colors for harmony are best for appealing to women or to all classes that have fine sensibilities.

A cover for a catalog of mercantile-decoration and show-card-writing supplies should be designed to appeal to esthetic temperaments and the colors should be chosen with this idea. When the appeal is to a somewhat primitive class, free use may be made of the primary and secondary colors and hues and strong contrast. To the more refined, appeals should be made with harmonious and well-balanced tints and hues.

Fig. 16 shows a group of catalog covers printed in a variety of color combinations.

COVERS

52. The cover of a catalog, booklet, or folder is the part that has the first opportunity to attract or to repel interest; special attention should therefore be given to its preparation. Some very cheap catalogs are printed without covers, but most advertisers have found that a cover on the catalog is worth

I L T 102C § 18

FIG. 16

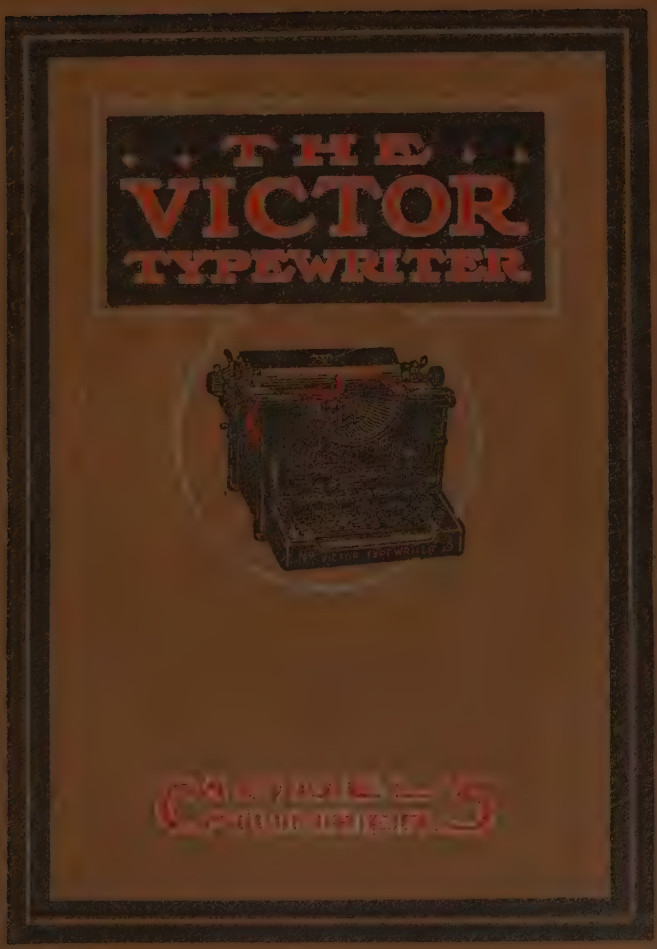
Mercantile Decoration
Show-Card Writing

A Catalog of High-Grade Supplies

EVERHART-CROMWELL-DICKINSON CO.
SCRANTON, PA. U. S. A.

I. C. T. 468—1178A

FIG. 17



I. L. T. 468—1178A

FIG. 12

FIG. 19

A CATALOG OF

MODERN TOOLS FOR PRINTERS

H. B. ROUSE & COMPANY
CHICAGO

I L T 102C § 18

BAIT CASTING RODS

INTERNATIONAL LIBRARY OF TECHNOLOGY

L T 102C § 18

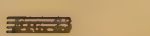


FIG. 22

Courses in Mechanical & Architectural Drawing

International Correspondence Schools
International Textbook Company, Proprietors
Scranton, Pa., U.S.A.

the extra cost. It not only improves the appearance, but it protects the first and last pages of the catalog from wear. The cover is a very important part of a high-grade catalog. In the production of a cover, there are three factors that require careful consideration; namely, (1) the *paper;* (2) the *design;* and (3) the *color harmony*. Unless these three harmonize, the effect will not be good.

COVER PAPERS

53. Sizes and Weights of Cover Papers.—Cover papers are made in sheets of various sizes, those most commonly used being 20 in.×26 in. and 22½ in.×28½ in. and 23 in. ×33 in. These papers are sold by the ream (500 sheets) and are made in various weights, from 25 to 190 pounds to the ream. This does not mean that every cover paper is made in both the sizes mentioned, for many covers are made in only one size; nor does it mean that every cover stock can be obtained in all the different weights, for most cover stocks are made in only one or two weights. When a cover stock is listed or spoken of as 20×26−65 it means that a ream of 500 sheets of this stock, 20 in.×26 in. in size, weighs 65 pounds.

It is impossible to show in this Section samples of even most of the cover papers in common use. Therefore, it should be understood that the specimens that are shown are merely a few representative styles. The beginner should not always call for one of these papers when it is necessary to make a selection, but may do as he would do with type; that is, give the printer a general idea of what is wanted and let him submit the available paper that comes nearest to that kind. It should also be kept in mind that most of the papers shown here are of a good grade; much cheaper papers can be secured that will do well enough for some classes of work. Printers usually have sample books from paper manufacturers, and can get the kind of paper an advertiser desires. The cost, however, on small special orders will usually be higher than the list price.

54. Cover-Paper Finishes.—A great variety of styles, colors, and finishes of cover papers are furnished by the

various paper manufacturers, some of them, however, being popular for only a short time. The finishes (the surface of the paper is called the "finish") in general use are enamel, antique, crash, linen, plate, ripple, and onyx. The manufacturers furnish many varieties of style and color in each of these finishes.

55. Enameled Cover Paper.—The surface of enameled cover paper is smooth and polished and is particularly adapted to printing half-tone engravings of from 133- to 200-line screen. Line cuts and type designs also print well on this kind of paper, the glossy surface adding a luster to the ink and a sharpness to the type that is very pleasing. Both subdued tints and strong colors can be obtained. No matter what kind of a type design, drawn cover, or color combination is desired, it will be easy to secure an appropriate tint of enameled cover stock to harmonize with it. Some of the colors obtainable are: white, India tint (very light buff), green tint, pink, straw, scarlet, azure (blue tint), and rose (pink tint). This stock comes in sheets 20 in.$\times$26 in., 22$\frac{1}{2}$ in.$\times$28$\frac{1}{2}$ in., and 23 in.$\times$33 in., and it weighs 60, 74, 88, 99, and 117 pounds to the ream. In Fig. 17 is shown a cover printed on an India tint, XXX embossing cover stock.

56. When a catalog or booklet exceeds $\frac{1}{4}$ inch in thickness or where the finished work will receive rough handling, enameled cover stock is not the best paper to use, as it has little tensile strength; its lack of strength is due to the small amount of rag-fiber body and the large amount of glue, chalk, and clay used to give the highly polished surface. If it is desired to bind catalogs thicker than $\frac{1}{4}$ inch with enameled covers, the crease in the paper should be made to run with the grain, so as to lessen the tendency to break. As the size and weight of the catalog or booklet increases, the weight of the cover stock should be increased proportionately. As enameled stock soils easily, it should not be used for covers of catalogs or booklets that will be handled by machinists, molders, etc. during working hours.

57. Dull-Coated Cover Paper.—The surface of dull-coated paper is smooth without the high finish of enamel paper. This paper will take a 133-screen half-tone, and the effect is softer and more refined than the effect of the glaring polish of enameled paper. It is suitable for illustrations of subjects requiring detail and yet needing delicate treatment.

58. Antique Finish.—A great variety of papers have a surface that is slightly rough and fuzzy to the touch. These are known as antique papers, and as they are attractive, tough, and durable, they make practical covers for catalogs and booklets. Dark, medium, and light colors are made, the dark predominating in variety. White, black, and the various shades of gray, blue, green, red, olive, and brown can be obtained from any paper dealer, the prices varying according to quality. For covers of small booklets, the light-colored stocks, such as white, buff, light blue, light gray, sea green, olive, etc., are the best to use, as they offer little difficulty to the average printer in securing color effects, and afford a strong contrasting background for type and plates. Half-tone illustrations, or illustrations composed partly of half-tone and partly of line cuts, will not print on antique paper of any kind. Line cuts, however, print very acceptably on this stock. The example shown in Fig. 18 is printed on art brown, antique finish cover stock, $20\times26-65$ lb.

59. Crash Finish.—One of the most popular current styles of cover paper is crash finish. This stock has a finish resembling coarse linen, showing the threads crossing each other and making a series of small, irregular squares. This finish is made by placing a piece of coarse linen cloth on each side of the sheet of paper, then placing the sheet of paper between sheets of zinc, and running under heavy pressure between the rolls of a plating machine. With the exception of the very small sizes, display type will print as easily on this finish as it will on the smoother stocks. Light-faced body type and half-tones will not print satisfactorily on crash-finished cover stock, on account of the irregular surface. Line cuts, provided they do not have too large spots of solid surface,

give very satisfactory results. Crash-finish covers are made in a variety of colors and shades and are very appropriate for booklet covers and folders. The colors include white, light blue, dark blue, coffee, light gray, dark gray, light green, dark green, brown, terra cotta, and bright red. The example shown in Fig. 19 is printed on buff crash-finish antique cover stock, 20×26−65 lb.

60. Linen Finish.—The cover paper known as linen finish is similar to crash finish, except that the grain on the surface is very much closer, resembling fine linen. This finish is very popular and is suitable for almost any kind of cover work except where half-tone cuts are used. Linen finish can be obtained in almost any tint or color desired.

61. Hand-Made Finish or Ripple Finish.—The cover paper called hand-made finish or ripple finish has a somewhat hard surface that is rippled in imitation of hand-made stock, and may be used for printing with any kind of type, plate, and color work, with the exception of half-tone cuts. The colors include all the desirable shades. In Fig. 20 is shown a cover printed on ripple-finish stock, 20×26−65.

62. Plate Finish.—The cover paper called plate finish has a hard, polished surface that is very smooth and suitable for all kinds of printing, including half-tone cuts not finer than 120 screen. Plate finish is made by placing stock, before it is calendered, between sheets of zinc and subjecting these sheets to hydraulic pressure. The result is a very hard, smooth surface, without high polish. The example shown in Fig. 21 is printed on plate-finish stock, 20×26−65.

63. Onyx Cover Paper.—There is a special cover paper made with beautiful mottled colors resembling the graining of onyx. This is called onyx cover paper. Its surface is smooth to the touch and slightly wavy, providing a fine printing surface for type and line engravings. The colors are white, ash gray, azure, opal, French gray, blue-gray, Quaker gray, blue, purple, sea green, turquoise, cerise, sage green, heliotrope, mustard, onyx gray, blue onyx, brown onyx, green onyx, and purple

onyx. Onyx cover paper is made in a special size—21×33, 60, 80, and 120 pounds—and it is rather costly. This stock, made in crash, ripple, and vellum finish, is very distinctive, and can be relied on to give first-class results. The example shown in Fig. 22 is printed on onyx cover stock, 21×33−80.

64. Imitation Leather.—Cover stock in imitation of leather is made in several shades, such as green, red, gray, black, and brown; one variety known as Levant is very expensive. In many cases such stock is an economical substitute for leather. Sometimes such covers are reinforced with board backs to give them more strength.

65. Cloth for Covers.—Where a catalog or booklet is intended for hard usage, it is best, wherever cost will permit, to consider the use of a cloth binding. Cloths for this purpose are made in many styles, weaves, colors, and prices. The binder should be consulted on such matters because of the wide range of price and quality.

66. Pebbled Paper.—Sometimes, after being printed, cover pages or inside pages of a catalog or booklet are run under heavy pressure through sets of rolls, one set having a rough surface resembling sandpaper. These rolls produce a fine grain effect in the paper, known as pebbling. If it is desirable to pebble the entire booklet, the work is done after the job is printed and before the sheets are folded and bound. Pebbling is appropriate only for work printed on smooth-faced stock. The price of pebbling is approximately $1 per 100 sheets, irrespective of size. The effect on half-tone illustrations is very distinctive and adds greatly to the artistic appearance of high-grade booklet covers and pages. Several different effects may be had by pebbling. A common form is known as egg-shell. Pebbling is done in comparatively few shops. It is well not to specify without knowing the shop's equipment. There is little need for pebbling in these days of beautiful paper stock.

TYPE COVER DESIGNS

67. Type Covers and Drawn Covers.—When the saving of time and cost enters largely into the production of a catalog, a booklet, or a folder, it is advisable to use a type cover design; that is, a design set up in type. Such a design is cheaper than a drawn cover design, can be produced in much less time, and sometimes is quite as effective. It may cost fifteen to twenty times as much for a high-grade, two-colored drawn design as for a two-colored type design; whereas a type design might be set in an hour, it may take a week or two for the artist and engraver to complete the drawing and plates for the drawn cover. Of course, the choice as to the type of cover must rest on the character of the subject, the amount to be spent, and the results desired. The ability to decide wisely on matters of this kind is one of the things vital to the successful advertising man. This is especially true now because of the fast-growing importance of direct-mail advertising. Very often, on small booklets or folders, the nature of the subject precludes the use of a drawing unless ornamental lettering is desired or the proper weight cannot be obtained with type.

68. Relation of Subject to Cover Design.—In designing a cover the subject of the catalog, booklet, or folder should always be kept in mind, so that the design, so far as possible, will be in harmony with the subject matter. If the catalog is to treat of heavy machinery or bulky material of any kind, the design may be of a strong, bold nature and be in perfect harmony with the subject (see Figs. 20 and 23). On the other hand, if the cover is intended for a fine brochure, a jewelry or a fine-arts catalog, or a booklet descriptive of millinery or high-grade books, or something of a like nature, the design should be light in effect and very tastefully arranged. In designing lodge folders, brochures, catalogs of regalia, etc., if possible, use a design and emblematic cut appropriate to the subject.

69. Use of Solid Backgrounds.—Sometimes an excellent effect can be obtained, as in Fig. 19, by using a reverse

plate such as is used for producing white letters on a dark background. This allows the color of the stock to show through and also gives a larger showing of the color of the ink used.

70. Embossing.—Good effects in cover designs can be secured by embossing; that is, by having type lines, trademarks, or illustrations on covers appear in raised lines, as shown in Figs. 18 and 22. Both the lettering and the design in these instances are drawn; but set type can be embossed in the same way. This effect can be produced to a limited extent on a job-printing press, but the best results can be obtained only by the use of an embossing press. This raised effect is produced after the printing has been completed.

71. Use of Ornamentation and Rule Work.—In designing a cover page to be set in type, care should be taken to secure artistic type effects without complex elements entering into the design. Ornamentation and rule work that interferes in the slightest degree with the reading of the title and other wording on the cover, should be avoided.

72. Use of Small Type on Dark Covers.—Body type or small sizes of light-faced display type should not be used on dark cover stocks. This would not only be injurious to the sight, but it would do more than anything else to send the advertising matter to the waste basket. People will not waste time in trying to read matter that is hard to decipher.

73. Display Lines on Catalog Covers.—The subject of the catalog should usually be the strongest line on the cover. If the name of the firm or other copy is to appear also, it should be of a size of type that is easy to read, but in such form and position that it will not detract from the main idea.

ILLUSTRATED COVER DESIGNS

74. Drawn Cover Designs.—Sometimes in order to obtain a strong and effective design that will be in keeping with the subject advertised, it is advisable to have it drawn

especially for the purpose. A drawn cover design should be symbolic, if possible, and should give a suggestion as to the contents of the book. While the lettering may be artistic, it should be simple, plain, and forceful. Where a symbolic design cannot be used, a plain, tastefully lettered title makes a very handsome cover, its very simplicity giving the work a dignity that a labored design always lacks. Hand lettering, as shown in Figs. 17 and 23, has a distinctiveness that is impossible to duplicate with type.

Simple designs are far more effective than ponderous or complex ones. Grotesque designs should be avoided. While they may for the moment attract attention, they will seldom stimulate a careful reading of the text pages.

75. Instructions to the Artist.—When a drawn cover is decided on, the advertising man should give the designer a general idea of what is wanted. If the writer has anything in his file of a similar nature, he should let the designer have it so that the idea and the general appearance desired may be grasped. If a leaf or a texture is to be imitated, the designer should have a sample or a photograph. Designers appreciate this service, as it removes to some extent the uncertainty of satisfying the customer with the finished work. Unless the advertisement writer is an artist or has had much experience in having designs made, he should not limit the designer to any rigidly specific plan. The experienced artist is a specialist, and if given some liberty he may be able to modify the advertisement writer's idea to great advantage, or to draw something that is far more appropriate than is suggested. When requested, the artist will furnish a rough sketch of the design before making the finished drawing. This will prevent any misunderstanding and afford satisfaction to both the artist and his customer.

Full particulars should be given the artist as to the color and finish of stock, the subject to be advertised, the reading matter, the colors to be used in printing (unless this is left to the artist's judgment, which is often advisable), and, by all means, the exact dimensions of the cover, in inches, and whether the

design should be drawn to read the long way or the short way of the page.

76. Advertising Value of a Design.—Care should be taken to see that the designer does not draw an illustration that contains more pure art than advertising value. It is not always the object of a catalog or a booklet cover to present merely a beautiful appearance. Usually, beauty should be combined with advertising value. Only illustrators accustomed to commercial work can be trusted to keep the advertising idea before them in designing covers. Artists are likely to make serious mistakes, and when these mistakes are incorporated in the finished drawing, it results in expensive alterations to meet requirements. For instance, a manufacturer of a harvesting machine placed a catalog job in the hands of an advertising man, giving him liberty to use his judgment as to the design. The advertising man wanted to use an illustrated cover that would be attractive and strongly suggestive of both the machine and its use, and he gave the artist instructions to that effect. When the drawing was delivered, it showed a beautiful field of wheat—a work of art—but the harvesting machine was so far in the background and so insignificant in size that it had practically no advertising value. The artist had drawn a design that was more appropriate for a grain-seed catalog than for a catalog of farm machinery. In this case, it was necessary to redraw the entire illustration and to bring the machine to the foreground. Had the advertising man requested a rough sketch before the artist made the finished drawing, all difficulties, lost time, and extra expense would have been avoided.

In designs more or less technical in nature, it is well to have the finished drawing inspected by technical experts for errors in detail before the plates are made. Neglect to do this sometimes results in ludicrous mistakes. Such mistakes have been made as that of showing a hunter shooting from the right shoulder, with the right foot forward; an interior bank scene with no cage around the teller; a locomotive dashing ahead with the reverse lever in the gear that would make the locomotive run backward; etc.

77. In Fig. 23 is shown the cover page of a circular of a mechanical- and architectural-drawing course issued by the International Correspondence Schools. This is an excellent emblematic design, combined with a color appropriate to the subject. It has the appearance of a blueprint, and a blueprint is a direct suggestion of drawing and the drafting room. This design was printed from a reverse line plate on white paper in blue ink, the lettering standing out strongly on the original white stock.

It is not an easy matter to have a design made up that is typical of the subject, and it requires great care and forethought in the preparation; but as the mails are full of commonplace work, the advertisement writer will usually be repaid for making special efforts to have his design appropriate as well as attractive.

Suppose it is desired to get up a cover for a manufacturer of refrigerators. A photograph of the particular refrigerator, with the doors open, and a neatly attired, attractive-looking young woman in the act of placing something in it may be procured. This would give an element of life to the illustration. Printed in light and dark green on white cover stock, this design would give a suggestion of coolness and cleanliness particularly appropriate to the subject.

The design given in Fig. 17 is appropriate for a booklet describing a course on Show-Card Writing. While conventional in style, it suggests the artistic and pleasant character of the work. The prospective student, interested in the subject, would at once get the connection, and the message would come with double force, because the design is so closely in harmony with the subject.

In Fig. 24 are reproductions of a number of covers, showing effective use of illustrations and hand lettering. A study of this exhibit will show the wide range that is possible.

In such cities as New York, Chicago, Philadelphia, etc., it is an easy matter to find designers capable of producing high-grade covers. The advertising man located in a small city, however, will likely have to have this work done out of town. There are, in large centers, designing and engraving firms that

COURSES of STUDY IN
Commercial Art
SAVING MONEY
DUPLICATING
POULTRY
FARMING
and
BREEDING
COURSES
INTERNATIONAL
CORRESPONDENCE
SCHOOLS
SCRANTON, PA.
SPRINGFIELD
Four-
Ninety
HEAT
INSULATION
SILOCEL
Automo
Cours
THE
POLAND
SPRING
HOUSE
RED
CROWN
GASOLINE
STANDARD OIL COMPANY
Save Miles
of Steps
Green
Hill
Farm
YOUR TRIP
THRU THE
LARKIN
FACTORIES

Fig. 24

make a specialty of such work, and they can, when furnished with a general idea of the advertiser's needs, not only prepare an appropriate cover but also print the entire catalog.

TWO-COLOR COVERS

78. Artistic cover designs can be produced by the use of two colors of ink. These colors should be of a hue, shade, or tint that will harmonize with a colored stock by which another element is added to the combination, thus producing a three-color effect with the use of only two inks.

If related harmony is desired the ink should be the same color as the stock but should be sufficiently lighter or darker to get good contrast. The following are some pleasing combinations:

Black and light green.
Black and light blue.
Black and orange.
Black and red.
Blue and brown.
Blue and orange.
Blue tint and deep blue.
Buff and chocolate brown.
Dark green and bright brown.
Green-black and buff.
Green-black and orange.
Green-black and red.
Green tint and dark green.
Light gray and dark gray.
Olive and bright red.
Olive tint and dark olive.
Olive and brown.

79. Effect of Cover Stocks on Colors.—An important point to keep in mind is that colored cover stocks will change the effect of colored ink from that which it shows when printed on white. For instance, an ink that is chocolate brown on white will be almost black on some cover stocks and a lighter brown on others. In printing, when the pressman knows the exact tone desired, he will modify the ink so as to make it produce what is wanted.

A study of the examples shown in Fig. 16 will show what beautiful effects can be produced by the harmonious association of various colors. The covers there shown are representative of the work of the best American printers. This illustration is also an example of what may be done in color reproduction by the four-color process. Only four plates were used in printing this illustration.

80. Printing and Embossing on Dark Cover Stocks.—On very dark cover stocks, attractive results can be obtained by printing a single line or a couple of lines in a bright color, such as pure white, silver, gold, light red on black; very bright buff on dark brown; white or turquoise blue on very dark blue, etc. This effect may be heightened by embossing the lines. No ornamentation or rule work is needed for a cover of this class, the harmonious contrast of stock, color, and embossing being sufficient in themselves.

81. Use of Tints on Dark Cover Stocks.—On very dark covers, light tints are often printed in masses and the title printed on the tint. For example, suppose it is desired to use a very dark-blue cover and to print the title on the cover. As it would be practically impossible to print any color of ink, except a very bright one, on dark-blue stock so that it could be easily read, the best plan would be to print a white or very pale-blue tint over part of the cover, and then print the title over this tint. If the work is done well, the result will be very artistic. Either one or two colors of ink may be used in printing on the tinted panel, according to the amount of money that can be spent for the work.

If the cover is only medium dark, as in Fig. 20, fairly good effects can be produced by printing a panel in a little darker color than the cover stock and using on it bold type printed in ink of a dark harmonious color.

82. "Tipping On" Dark Stocks.—Striking effects can be secured by printing all or part of the title on a slip of white or very light tinted stock, such as onyx, enameled book, etc., and then pasting this on a dark cover stock. This method is known as *tipping on* and may be applied to booklets, prospectuses, brochures, etc. When a half-tone illustration must be used in a booklet, that is to be printed on antique, linen, or crash-finish stock, or on any dark stock where it would not show to advantage, it is well to print the half-tone on enameled book stock and tip this piece on the regular stock of the booklet.

83. Objection to Colors on Second and Third Covers.—If the second, third, or fourth pages of a cover are

to be printed, care should be taken to see that the color combination on the first cover is suitable for any design that may be planned for the fourth cover. Two or more colors are not commonly used on the second or third pages of covers, for the reason that colors on the second cover will detract from the effect of the title page, especially if the title page is printed opposite the second cover page; and if colors are not used on the second cover, it would not be consistent with the best printing practice to use them on the third cover.

In the printing world the front cover is known as the *first cover;* the inside of the front cover, as the *second cover;* the inside of the back cover, as the *third cover;* and the outside of the back cover, as the *fourth cover.* By thus referring to cover pages by number there is no such possibility of misunderstanding as there would be in using such expressions as "the inside of the cover," which might mean either the second cover or the third cover.

INSIDE PAGES OF CATALOGS, BOOKLETS, AND FOLDERS

84. While the cover of a catalog, a booklet, or a folder is of prime importance in attracting the attention of a possible customer, it is not advisable to make the cover the only feature of attraction. Some booklets are sent out with beautiful covers, but have poorly arranged and printed interior pages. This neutralizes the good impression created by the outside the moment the covers are opened and the inside pages are brought into view. While the cover should attract attention, the inside pages should be designed so as to present the argument and information in the most attractive and forceful manner, in order that it can be grasped with the least possible effort. As with the cover, three factors combine to produce this result, namely, (1) the paper; (2) the typography; and (3) the color harmony.

BOOK AND SPECIAL PAPERS

85. Sizes and Weights.—Book and special papers are made in a great variety of sizes and weights, the sizes varying from 22 in.×32 in. to 41 in.×61 in. to the sheet, and the weights from 25 to 150 pounds to the ream of 500 sheets. The principal sizes, in inches, of book papers are 22×32, 25×38, 28×42, 28×44, 30½×41, 32×44, 32×46, 36×48, and 38×50. All book papers are not made in these sizes, many styles and weights being made only 25 in.×38 in., which is the commonly accepted standard size of book paper. Book papers are sold in reams of 500 sheets, and when spoken of as twenty-five, thirty-eight, one hundred (written 25×38−100), the meaning is that 500 sheets of paper 25 in.×38 in. in size will weigh 100 pounds. Book papers are made in various qualities, from very low to very high grade. See pages 89, 90, and 91 for additional paper data.

The material used in the manufacture of paper consists very largely of wood fiber, known as *cellulose,* and cotton rags. The cheap grades of paper are made from wood pulp, the medium grades from a combination of wood pulp and rags, and the best grades from pure rag stock.

86. Various Paper Finishes.—Papers suitable for catalogs, booklets, and folders are made in various kinds of finish, principal among which are machine finish, English finish, supercalendered, sized and supercalendered (called S. & S. C.), enameled, dull coated, plate, wove antique, laid antique, rough wove and laid antique, offset, linen, hand-made finish or ripple finish, hand-made Japan, repoussé, and translucent cardboard. The only grades suitable for illustrated catalog and booklet work are those with smooth surfaces.

Any special design, weave or finish, size or weight can be obtained from paper mills when the edition is large enough.

87. Machine and English Finish Supercalendered, and Sized Supercalendered Papers.—Where catalogs and booklets consist of many pages and are sent out in large quantities, the cost of mailing is an important item. The inside

pages of many of the bulky mail-order catalogs are therefore printed on a very light weight machine finish, English finish, and supercalendered stock, sometimes as light as 25 pounds to the ream. Ordinarily, if the catalogs are not too bulky, 60- and 70-pound stock is used; so that the use of 25-pound stock by the mail-order firms saves at least 50 per cent. in postage.

Sized and supercalendered, or "S. & S. C.," as it is usually called, is a smooth-finished stock made in both white and natural (slightly tinted, without bleaching) finishes. It may also be had in a few tints. It is particularly suitable for bulky catalog work, where both cheapness and light weight are of primary importance. Supercalendered, and sized and supercalendered papers do not differ greatly in either appearance or smoothness. *Engraving and Printing Methods,* Part 2, should be referred to in connection with these descriptions of papers.

Machine finish and the higher English finish are both obtained in the paper machine. They have largely replaced the use of supercalendered.

88. Proper Weights of "Super" Paper to Use. Supercalendered papers give excellent results, both from an illustrative and a typographic standpoint. They "bulk" closely, that is, the pages set close, allowing a large number of pages to come within a very thin book, especially if the light weights are used. Where a catalog consists of only 16, 24, or 32 pages, it is advisable to use 70- or 80-pound stock, so as to give stability and bulking qualities (thickness) that will impress the customer. Where the pages are few in number, extremely thin paper might give an impression of cheapness. For small booklets and folders, a 60-, a 70-, or an 80-pound stock is best adapted to meet general requirements.

89. Enameled Book Paper.—Where it is necessary to print high-grade half-tones, so as to bring out the details of subjects with great accuracy, enameled book stock should be used. Vignetted half-tones print particularly well on this class of stock. The higher the grade of the enameled stock, the better will be the result. Enameled book paper will afford excellent results in all kinds of printing, as its polished surface

gives the ink a gloss unobtainable with the cheaper grades of stock. This kind of paper has one great defect. It will not stand much handling; that is, it will crack and tear away from the binding very easily. If enameled book paper is used for a folder, particular care should be taken to get a tough grade suitable for folding, otherwise, after the folder has been opened and closed a few times, the stock will crack and break. This can sometimes be avoided by scoring on press. This is done by printing the crease with rules without using ink.

Enameled book paper is practically the same as enameled cover paper, except that it is lighter in weight. It is made in white, flesh color, robin's-egg blue, light buff, rose, tea, goldenrod, primrose, and light green.

90. Use of Various Tints and Colors of Paper. Where half-tone cuts are to be printed, it is usually advisable to use white enameled book stock in order to secure proper contrast. Half-tone illustrations may be printed on any very light tint of polished paper, but white paper produces the greatest contrast and shows the fine details of the soft tones to the best advantage. In small folders, very artistic results can be obtained on India tint, light blue, light green, and other tints of enameled book stock by printing the type in a darker tone of the same color. For small booklets, where the cover is a very dark color, such as blue, green, brown, etc., the inside pages may be a lighter tint of the same color. For example, if a cover is to be printed on a very dark-green stock, an enameled book paper, with a faint tinge of green, printed in a darker shade of green, may be here appropriately used for the inside pages.

91. Dull-Coated Book Paper.—Illustrations of furniture, and of leather or other goods that require the finished effect of soft tones, look best on dull-coated book. This paper has practically no gloss, yet the surface is so smooth as to permit of the use of 133-screen half-tones. The paper manufacturers have really accomplished a wonderful result in dull-coated paper, and such paper has a wide use.

When half-tones are to be used on dull-coated paper, the engraver should be so informed when they are ordered. He will then furnish a plate with more contrast to allow for the increase of the size of the dots and the slight darkening of the lighter tints in printing. Half-tones of somewhat coarser screen are desirable for printing on dull-coated stock than on glossy papers.

Dull-coated book paper is made in practically the same sizes, weights, and colors as enameled book paper.

92. Antique Paper.—Paper without a gloss is much easier on the eyes, especially when artificial light is used. Antique paper has a dull surface, being practically an unfinished paper. It is extensively used for booklets and folders in which no half-tone illustrations are to be printed. The porous surface prevents the use of half-tone illustrations, unless, of course, this surface can be crushed smooth. Some processes are being developed (such as the offset process and others) that make it possible to print half-tones on rough stock. In ordering such work, however, the advertising man should go carefully and be very sure of his printer's ability.

When a booklet is to be printed on antique paper and it is necessary to use a half-tone illustration, the half-tone is usually printed on enameled book paper, which is then cut to the same size as the other pages and bound in as an inset; that is, an inserted page. The effect is artistic when well done and the cost is not great.

93. Laid Antique Paper.—The stock known as laid antique has a rough surface that is made by a series of very close, fine lines. On holding laid paper to the light, slight parallel wire marks from $\frac{3}{4}$ inch to $1\frac{1}{8}$ inches apart will be noticed. Laid antique paper is particularly appropriate for printing semibold faces of type, such as Old-Style Antique, Cheltenham, Avil, etc.

94. Wove Antique Paper.—The paper called wove antique has a surface closely resembling the shell of a newly laid egg. This paper gives fine results in high-grade booklet and folder work. On wove antique, Old-Style Roman type

and similar type are particularly appropriate for the body matter, and line cuts are particularly good for illustrations.

95. Rough Antique Paper.—Rough antique paper has the same quality and body as wove and laid antique papers, except that the finish is rougher to the touch. It is a very fine paper for brochures and high-grade booklets and folders. Extra bulk book and offset are two other forms of antique paper.

96. Plate-Finish Paper.—The paper known as plate finish is a smooth-surfaced paper, but not so smooth as enameled book. Plate-finish paper is really a high-grade, heavy antique book or cover paper that has been run through hot rolls with tremendous pressure. It is not coated—simply polished by the hot rolls and the pressure. It is suitable for all kinds of illustrations, including half-tones of not more than 133-line screen. As the finish is part of the body of the stock, this paper is tougher and stronger than enameled book.

97. Linen-Finish Paper.—Book papers with a linen finish are much finer in texture on the surface than are the linen-finish cover papers. Book papers of this kind will therefore take the smaller sizes of type more easily and can be used satisfactorily for line engravings, provided there is not too much solid color on the plates. Half-tones will not print properly on linen-finish paper. As a rule, linen-finish book papers are lighter in weight than the linen-finish cover stocks, and are of a soft, pliable texture. This kind of book paper comes in white, light buff, and various tints, the principal size being 25 in.×38 in. to the sheet.

98. Crash-Finish Paper.—Book stock with a crash finish resembles very closely the crash-finish cover stock, but it is lighter in weight and somewhat smoother on the surface, so that body type can be used successfully. This paper comes in white and light buff only, and is of the same size as linen-finish book paper. It is not suitable for half-tone printing or for small type.

99. Hand-Made Finish, or Ripple Finish.—The hand-made-finish book papers can be had only in the higher-

priced qualities. The surface of this stock greatly resembles the hand-made-finish cover paper, but it is made lighter in weight and slightly finer in texture, so that body type may be used in printing on it. Hand-made-finish papers are suitable for fine line cuts, but half-tones will not print satisfactorily on them unless the paper is treated specially.

100. Hand-Made Paper. — The genuine hand-made paper, as its name implies, is made by hand instead of machine. It is very costly, as each sheet is made separately and only the finest raw materials are used. Hand-made paper has an antique finish, and is particularly attractive to the touch and eye.

101. Japan-Finish Paper.—The paper with Japan finish is made in only one or two styles, principal among which is the Strathmore Japan, a very high-grade paper made in both plate and very fine antique. These papers resemble parchment, are made of the very best grade of rag stock, in white and buff, and are extremely durable. Very artistic results can be produced with this stock.

102. Vellum-Finish Paper.—The stock known as vellum finish is made by the Japanese from the wood of the Japanese paper mulberry tree. This paper has a remarkably fine texture, is buff in color, and is very durable. On holding vellum-finish paper to the light, it shows a mottled surface that is very distinctive. Vellum paper is used for the highest grade of letter-press work, line engravings, and photogravures, but it is not suitable for half-tone engravings. It is a very high-priced stock and is used principally for insets of fine illustrations in books printed on antique paper.

103. Onyx Paper.—The book stock known as onyx is the same as the onyx cover stock. It is useful for a great variety of small work, such as folders and small booklets consisting of not more than 8 or 16 pages, enclosures, announcements, insets for periodicals, and various kinds of high-grade miscellaneous printing. It is made in crash, vellum, and plate finish, and is very distinctive

104. Translucent Cardboard.—Direct-by-mail folders are often printed on translucent cardboard. This is really a supercalendered stock with a heavy enameled coating on both sides. The supercalendered body makes it strong and allows it to fold without excessive cracking. It is made in one standard size—$22\frac{1}{2}\times28\frac{1}{2}$ inches. It is nearly always spoken of as 2, 3, 4, or 5 ply (meaning the number of layers of stock) rather than so many pounds to the ream; $22\frac{1}{2}\times28\frac{1}{2}-120$ would be about 3 ply. It is made in white and colors about the same as enameled book. It can also be obtained from a few paper dealers in the dull-coated finish similar to dull-coated book paper. This is very attractive where costly paper is not desired.

105. Deckle-Edged Papers.—A number of high-grade antique-, linen-, crash-, and plate-finished stocks have what is known as a deckle, or "ragged," edge on two sides. This edge is made in imitation of the old, genuine hand-made paper, which has a deckle on all four sides. The deckle consists of an irregular, soft, feathery edge, in place of the straight, sharp edge usually found on ordinary paper. The modern machine-made paper has a deckle on only two sides, usually running the long way of the sheet. For folders, high-grade booklets, and other line work, the deckle gives an artistic finish that is very desirable. Deckle edges are not found on supercalendered and enameled book stocks, and only a limited number of crash- and antique-finished stocks have the deckle. Some of the imported papers have the deckle on all four sides, but these are very few in number and very expensive. Where the edition is small, however, they can sometimes be used with profit.

The advertisement writer should not call for "close-register" color work—that is, color work printed with great exactitude—on deckle-edged stock, as it is extremely difficult in printing to feed the deckle-edged sheets accurately. There is less difficulty when only one color is used, but the printer will always charge more for handling deckle-edged stock.

TYPOGRAPHY OF INSIDE PAGES

106. Importance of Good Display.—Attractiveness is as essential to the inside pages of a catalog as it is to the cover, and legibility is even more essential. *Attractiveness* is secured by means of proper margins, well-balanced display, neat type faces, high-grade illustrations, and color harmony, while *legibility* is secured by using type that is easy to read, and by arranging the matter so that its meaning can be grasped with the least expenditure of time and effort.

107. Title Pages.—The title page, if the plan of the catalog or booklet calls for one, should be made very neat and attractive. This effect is secured by simplicity and dignity of design and color harmony. Plenty of white space should be carefully distributed throughout this page, which should be more open than the text pages. The title of the work should always be the strongest line. If additional copy is used, it should be set in a much smaller size of the same or a harmonious face of type and arranged as simply as possible. For example, if the text is to be set in Caslon Oldstyle, a very artistic effect for the title page can be produced by using Engraver's Old English or Cloister Black Text type for the main line and setting the balance of the page in Caslon Oldstyle, as shown in Fig. 25.

108. The designer should be consistent in the use of capitals and capitals and lower case. If capitals are desired for the title, the use of all capitals for the whole title page is recommended, unless there is a verse of poetry or a short extract from some other work to be used. In this case, the poetry and extract should be in upper and lower case. It is not regarded as good taste to alternate lines in capital letters with lines in capital and lower-case letters, although, in exceptional instances, one or two lines of capitals could be used. Large type and bold-faced type should not be used unless it is artistically printed in colors, and then only in catalogs dealing with heavy, bulky articles.

Catalog of

Camera Films

Giving Dimensions and
Descriptions of the various
Films made by us for
Amateur Photographers

The Ashman Company
Roycroft, N. Y.

I L T 468—1178A

FIG. 25

Catalog of

Camera Films

Giving Dimensions and
Descriptions of the various
Films made by us for
Amateur Photographers

The Ashman Company
Roycroft, N. Y.

FIG. 26

109. Divisions of a Title Page.—Ordinarily, a title page has three divisions: the *name,* the *subheading,* and the *imprint,* or *address.* The entire page should be designed to conform to the main line—the title—and all other words or

ILLUSTRATED TRADE CATALOG OF

SILVERWARE
JEWELRY

AND FINE METAL GOODS

INCLUDING A SPECIAL
SELECTION OF

BRONZES AND LIBRARY
NOVELTIES IN INK
STANDS AND DESK SETS

FOR THE SEASON OF
1919-1920

BROWN & JENKINS
480 PENNSYLVANIA AVENUE
WASHINGTON, D. C.

FIG. 27

lines should be made subservient in size and strength. A title with the main-display line set full measure at the top of the page seldom looks well. This weakness may be avoided by "sinking," or dropping, the top line a few picas lower than the

top of the page. The main line of a title page should in all cases be above the center of the page.

110. Subheading and Additional Matter.—Title pages are sometimes extremely simple, consisting of only the

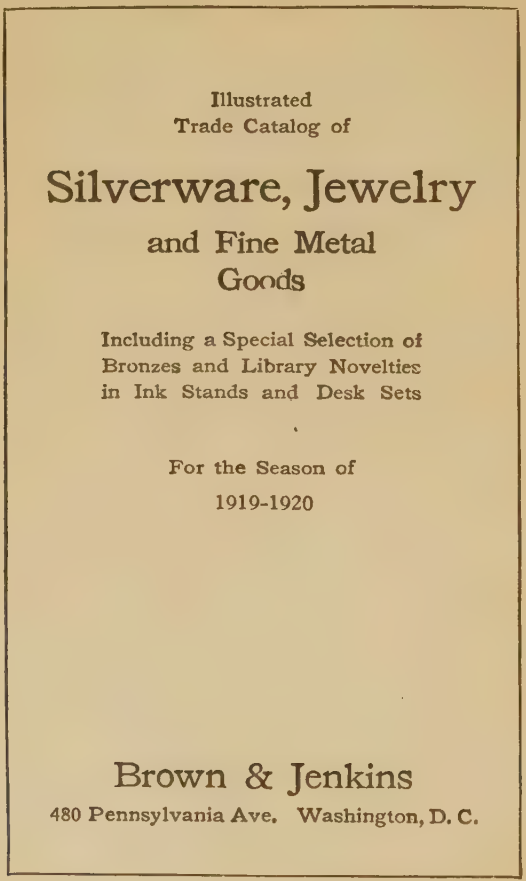
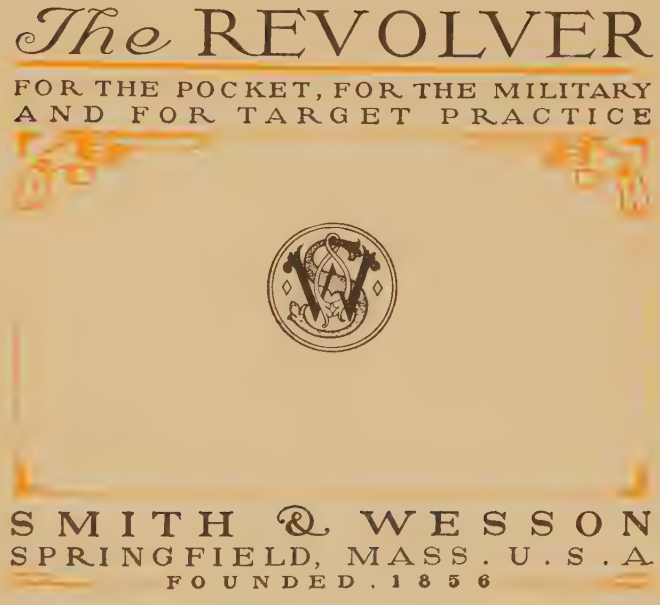


FIG. 28

main title and the imprint. Often, however, there are several secondary features to be placed carefully. See Figs. 25, 26, 27, and 28. Note that in Fig. 27 the matter is set entirely in capitals, while upper- and lower-case letters are used in Fig. 28.



I L T 468—1178A

Fig. 29

111. Imprint and Address.—In bound books, the title-page imprint usually includes the date, the name of the publisher, and the name of the city in which the publisher is located. On catalogs, booklets, and folders, however, the date is usually omitted in the imprint, the copy consisting of the advertiser's name and address only. Figs. 27 and 28 show methods of handling a date on catalog and booklet title pages. Imprints and address lines should always be set in the series of type used on the remainder of the page.

112. Borders.—Heavy borders are not appropriate for title pages. In fact, many title pages are printed without borders. Where a border is used, it should be a plain, light, single or double rule. For small booklets, a single 1-point rule is sufficient. A heavier rule than 2 points should never be used for even the larger pages, and even this size should be used carefully. Unless printed in a tint, a 2-point rule ordinarily looks too heavy on a title page. Figs. 25 and 26 show the same copy set with and without a border.

113. Drawn Title Pages.—Where drawn borders are used throughout the catalog, the title page is often hand-lettered. There is a freedom about good hand lettering that cannot be equaled with type. In addition to the lettering, line work emblematic of the subject of the catalog or booklet may be effectively used. Fig. 29 shows an emblematic border, embodying outline drawings of revolvers and cartridges, and also a neat monogram. The border is printed in a light-brown tint, with the lettering in black. In Fig. 30 is shown an emblematic ornament in line work used in conjunction with a type page.

114. Color Divisions.—If the title page is to be printed in two colors, either one of two plans may be followed: printing the subject line only in the bright color, as in Fig. 26, or printing the rule border in the bright color. The rule on a title page should always be printed in the same color as the rules on the body pages. This will not only assist the printer in his work but will add to the harmony of the job. Figs. 27

and 28 show a title page printed in one color, and they illustrate the neat, simple effects that may be produced with black ink and artistic type.

115. Index and Table of Contents.—If the catalog consists of many pages, or treats of a great variety of things,

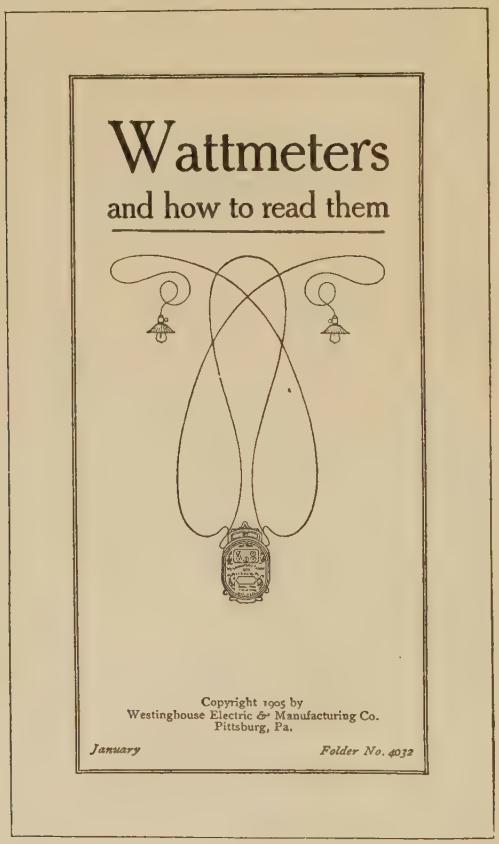


FIG. 30

it is usually provided with an **index** or a **table of contents.** The difference between an index and a table of contents is that in the index the various items of the catalog are listed in alphabetical order, with page numbers opposite, while in the

table of contents, the items are listed in the order in which they come in the catalog. Fig. 31 shows an index arrangement, while Fig. 32 shows a table of contents. An index always gives the page numbers; a table of contents may or may not do so. Where there are a great many short items to be indexed, the index is usually arranged in two or more columns, as shown in Fig. 33, the number of columns depending on the size of page and the length of the lines. Such an index is ordinarily made the last part of the book. The advertiser will find it to his interest to make it as convenient as possible for customers to find what they are looking for.

116. Body Pages.—The body type used for catalogs, booklets, and folders should be of a clean-cut, legible style and not too small. Undoubtedly the best all-around letters are Old-Style Roman and modern Roman. These types are found in practically every printing office. Other types that are appropriate for this work are Caslon Oldstyle, French Oldstyle, Cheltenham Oldstyle, and Scotch Roman. For special booklets and folders printed in olive or brown and colors of like strength, Old-Style Antique, Strathmore Oldstyle, Cheltenham Wide, or any medium-weight type that is legible and well proportioned can be effectively used.

117. Leading.—The body pages of catalogs, booklets, and folders are nearly always more readable and have a better general appearance when the body type is leaded than when it is solid. But if it is necessary to set body type solid on account of the amount of copy, care should be taken that the headings and subheadings are given plenty of white space for background, and that there is a little extra space between paragraphs; otherwise, the page will present an overcrowded and "mussy" appearance, similar to cheap patent-medicine dodgers, and will not appeal to discriminating persons.

118. Sizes of Type.—The best all-around type sizes for body matter are 8- and 10-point, and these sizes are used in most catalogs, booklets, and folders. If possible, 10-point should be used for medium- and large-size catalogs, as it is easier to read than is 8-point. Very small type should be

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Fig. 31

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FIG. 32

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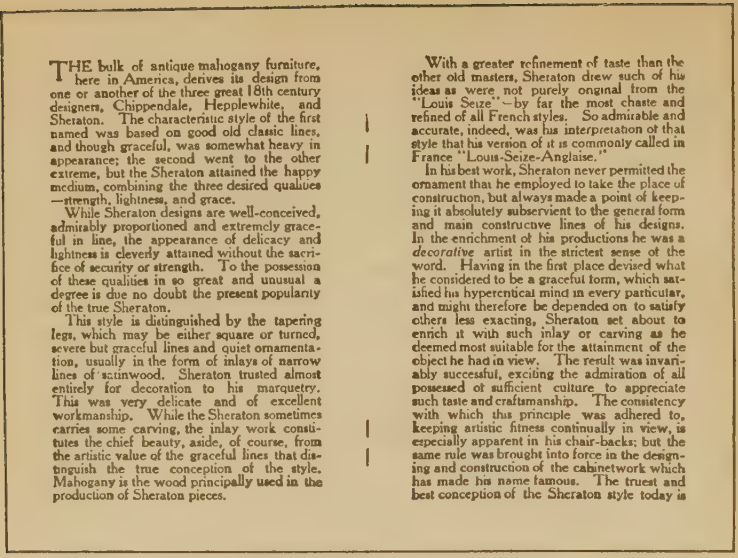
FIG. 33

avoided for all catalogs except those in which a great many different articles have to be described in small space. Mail-order advertisers are occasionally compelled to use very small type—sometimes even as small as 5- or 5½-point—in order to keep down the weight of their catalogs. For the larger sizes of catalogs and booklets, 12-point type is often used, as it is very easy to read on account of its size; 10-point is a good size to use for a 9″×12″ catalog. Small-faced types like Cheltenham can be used in larger sizes than ordinary old-style, as a 10-point Cheltenham lower-case letter has approximately the same size of face as an 8-point Old-Style Roman lower-case letter (although the capitals are full size), and averages nearly the same number of words to the line. The writer should not call for 12-point body type on the smaller sizes of catalogs, booklets, or folders without first consulting a reliable printer, as 12-point type is too large and bulky for small work, except under special conditions.

It is well to be consistent in the use of body type. If a catalog is started with the main text in 10-point leaded, the style should not be changed to 10-point solid or to 8-point leaded. Of course, the style can be consistently varied when extracts, testimonials, or minor descriptions are to be introduced.

119. Margins.—Nothing depreciates more the value of catalogs, booklets, and folders intended to be high-grade work than sparse, or "skimpy," margins. They give an appearance of cheapness and false economy. Note Fig. 34. One method in arranging small pages is to make the margin approximately equal on the top and both sides, allowing a little extra space at the bottom. Should there be only a little copy for each page and the pages be rather small, the copy may be set in a narrow measure in the center of the page, with a broad band of white space around the four sides. On medium and large pages, it is advisable to follow the book publisher's rule, which is to have the narrowest margin at the binding, a little more at the top, still more at the outside, and the most at the bottom. For example, on a page 5 in.×7 in., a good broad-margin effect



THE bulk of antique mahogany furniture, here in America, derives its design from one or another of the three great 18th century designers, Chippendale, Hepplewhite, and Sheraton. The characteristic style of the first named was based on good old classic lines, and though graceful, was somewhat heavy in appearance; the second went to the other extreme, but the Sheraton attained the happy medium, combining the three desired qualities —strength, lightness, and grace.

While Sheraton designs are well-conceived, admirably proportioned and extremely graceful in line, the appearance of delicacy and lightness is cleverly attained without the sacrifice of security or strength. To the possession of these qualities in so great and unusual a degree is due no doubt the present popularity of the true Sheraton.

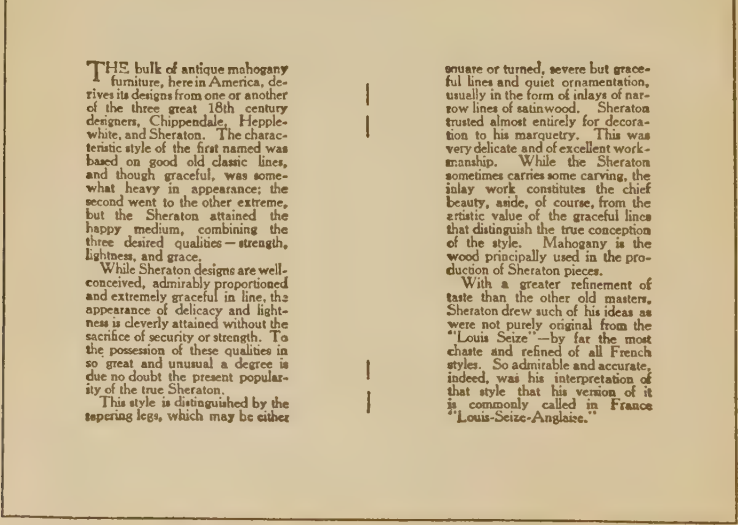
This style is distinguished by the tapering legs, which may be either square or turned, severe but graceful lines and quiet ornamentation, usually in the form of inlays of narrow lines of satinwood. Sheraton trusted almost entirely for decoration to his marquetry. This was very delicate and of excellent workmanship. While the Sheraton sometimes carries some carving, the inlay work constitutes the chief beauty, aside, of course, from the artistic value of the graceful lines that distinguish the true conception of the style. Mahogany is the wood principally used in the production of Sheraton pieces.

With a greater refinement of taste than the other old masters, Sheraton drew such of his ideas as were not purely original from the "Louis Seize"—by far the most chaste and refined of all French styles. So admirable and accurate, indeed, was his *interpretation* of that style that his version of it is commonly called in France "Louis-Seize-Anglaise."

In his best work, Sheraton never permitted the ornament that he employed to take the place of construction, but always made a point of keeping it absolutely subservient to the general form and main constructive lines of his designs. In the enrichment of his productions he was a *decorative* artist in the strictest sense of the word. Having in the first place devised what he considered to be a graceful form, which satisfied his hypercritical mind in every particular, and might therefore be depended on to satisfy others less exacting, Sheraton set about to enrich it with such inlay or carving as he deemed most suitable for the attainment of the object he had in view. The result was invariably successful, exciting the admiration of all possessed of sufficient culture to appreciate such taste and craftsmanship. The consistency with which this principle was adhered to, keeping artistic fitness continually in view, is especially apparent in his chair-backs; but the same rule was brought into force in the designing and construction of the cabinetwork which has made his name famous. The truest and best conception of the Sheraton style today is

FIG. 34

Pages too full—poor marginal effect. The light rules merely show limits of pages



THE bulk of antique mahogany furniture, here in America, derives its designs from one or another of the three great 18th century designers, Chippendale, Hepplewhite, and Sheraton. The characteristic style of the first named was based on good old classic lines, and though graceful, was somewhat heavy in appearance; the second went to the other extreme, but the Sheraton attained the happy medium, combining the three desired qualities—strength, lightness, and grace.

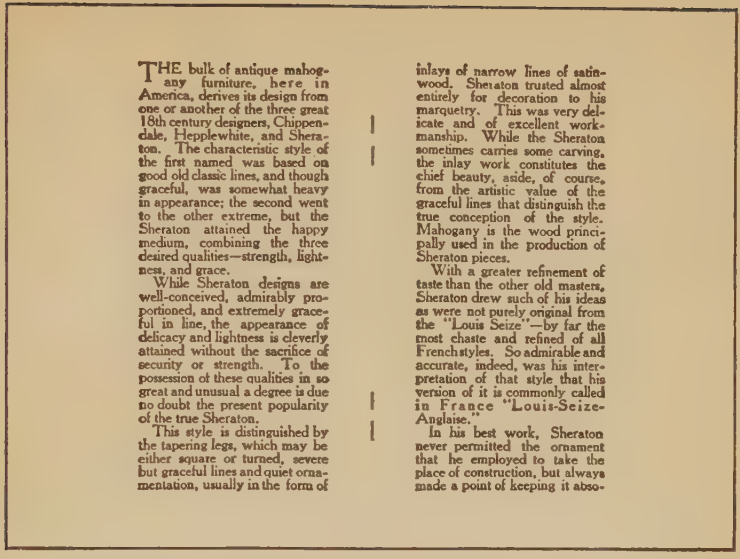
While Sheraton designs are well-conceived, admirably proportioned and extremely graceful in line, the appearance of delicacy and lightness is cleverly attained without the sacrifice of security or strength. To the possession of these qualities in so great and unusual a degree is due no doubt the present popularity of the true Sheraton.

This style is distinguished by the tapering legs, which may be either square or turned, severe but graceful lines and quiet ornamentation, usually in the form of inlays of narrow lines of satinwood. Sheraton trusted almost entirely for decoration to his marquetry. This was very delicate and of excellent workmanship. While the Sheraton sometimes carries some carving, the inlay work constitutes the chief beauty, aside, of course, from the artistic value of the graceful lines that distinguish the true conception of the style. Mahogany is the wood principally used in the production of Sheraton pieces.

With a greater refinement of taste than the other old masters, Sheraton drew such of his ideas as were not purely original from the "Louis Seize"—by far the most chaste and refined of all French styles. So admirable and accurate, indeed, was his interpretation of that style that his version of it is commonly called in France "Louis-Seize-Anglaise."

FIG. 35

The best effect if margins are to be made almost equal



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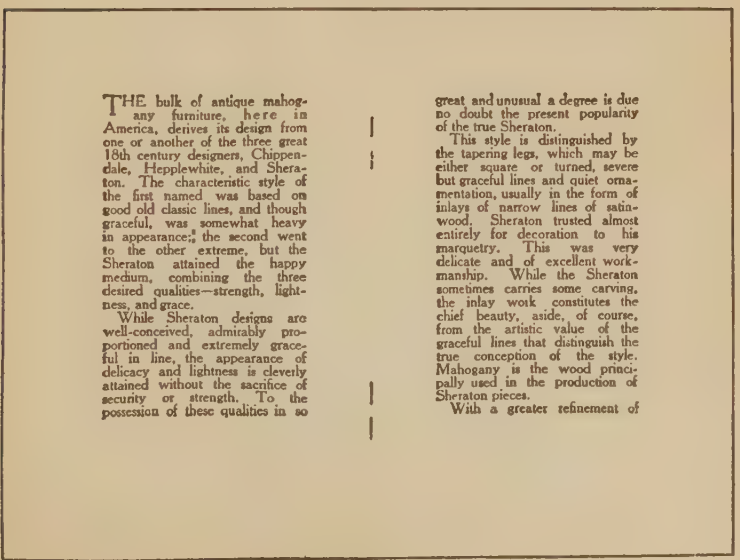
In his best work, Sheraton never permitted the ornament that he employed to take the place of construction, but always made a point of keeping it abso-

FIG. 36

Poor marginal effect. The light rules merely show limits of pages



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With a greater refinement of

61

FIG. 37

Good marginal effect. These pages are arranged in accordance with the general book rule

would be as follows: Next to binding, 4½ picas; top, 5½ picas; outside, 7 picas; and bottom, 9 picas. Figs. 34, 35, 36, and 37 illustrate poor and good marginal effects. Fig. 37 shows how the best effect can be had when the margin is to be made about equal all around the type. Fig. 37 shows how to proportion the margin properly when it is to be arranged according to the book publisher's rule, which is undoubtedly the best practice in preparing catalogs or booklets of high quality. However, the broad-margin style is not always followed.

Body matter has a bearing on the margins. Very small type does not require so much margin as the larger sizes. Pages in bold type may have wider margins than if in light face.

120. Borders.—Catalog, booklet, and folder pages can be printed either with or without borders. Where a border is to be used, heavy rules should be avoided, as they give a funereal appearance to a page. Under ordinary conditions, 1-point rule is sufficiently heavy for all sizes of booklet pages, but when the rule is to be printed in a light tint on large pages with wide margins, 2-point may be used with advantage. A happy medium between a 1- and a 2-point rule is the 1½-point face rule, which many printers have. It is advisable, however, to ascertain whether the printer that is to do the work has this face of rule, for often, where 1½-point rule would be very appropriate, the 2-point rule that would be substituted would be entirely too heavy. Fancy-type borders should not be used on title and inside pages unless they are printed in a very light tint and used with great discrimination. On high-grade booklets and folders, a drawn border symbolical of the subject treated is very attractive and lends to the selling value of the work. Fig. 38 shows a drawn border used on a railroad booklet treating of fishing. The appropriateness of this border is recognized at a glance, and adds greatly to the artistic value of the page, especially as it is printed in a bright-green tint with the type in black.

Parallel-rule drawn borders, with the space between in halftone or stippled and printed in a light tint, give a two-color border effect that is appropriate for high-grade booklets.

Bass in the Mississippi

The Mississippi River offers good bass fishing. The best part of the river for it is that lying between La Crosse and the foot of Lake Pepin, although there are many good sections between La Crosse and Dubuque. The best season is late summer, or after the waters have fallen to a reasonable level.

A good guide is necessary in these waters and one can always be secured at La Crosse, where this form of fishing is well understood. The attraction of this district is its accessibility. Some of the best grounds are below Wabasha and above Winona and Minneiska. Many go to Wabasha, hire a boat and run down as far as La Crosse, taking three or four days in which to make the trip, returning the boat by rail. Those who do not care to camp out may take advantage of the numerous small towns along the river, most of which fortunately have comfortable hotels.

Within Two Hours of Chicago

Of the lakes of the third group, the Fox Lake waters in northern Illinois are perhaps the best known as good fishing grounds. Black bass and pickerel are to be had here as well as perch and rock bass. In describing the resorts of this region, one should bear in mind the fact that these waters have been fished for many years and should not be compared to the northern Wisconsin and Minnesota lakes, when

FIG. 38

Advertising and Its Opportunities

ADVERTISING in its true sense is informing or reminding people of the qualities of some article or proposal. Whether it is advertising to sell goods or services, or to forward a public cause, the fundamental principles are the same.

The idea of advertising is old—Joseph advertised the coming of the famine upon the land of Egypt—but only in recent years has advertising developed to any considerable extent. Its growth in the last quarter of a century has been marvelous. It has given birth to a new and lucrative profession, one in which there are great opportunities for both men and women.

Further Development Is Certain

Nothing can stay the growth of advertising. Manufacturers and dealers are multiplying in numbers and in the extent of their trade. Competition is keener every year. To maintain sales there must be advertising—constant, intelligent advertising. Even the best known and most permanently established concerns, realizing that they can extend their sales only by advertising, are spending hundreds of thousands of dollars annually.

The presidential campaign of 1904 marked a use of advertising unparalleled in the history of the world. The Republican campaign managers purchased page after page of space in leading magazines to advertise their presidential candidates and their policies. A total of $25,000 was spent in this way.

The Extent of the Field

In business of all kinds, among all classes of people, and in all countries, advertising is an indispensable factor of success. "Nothing except the mint can make money without advertising" said the great Gladstone. Macaulay said many years ago, "Advertising is to business what steam is to machinery—the great propelling power."

It is estimated that the great sum of a billion dollars is spent every year in advertising of various kinds in the United States alone. This amount is spent by almost everybody from the farmer and the

Fig. 39

RETOUCHED PHOTOGRAPHS

¶ By far the greater part of machine illustration is done by means of the retouched photograph. The average photograph, taken under the adverse conditions prevailing in shops, lacks the harmonious distribution of light necessary for a pleasing result.

¶ Defects in castings, oil spots, reflections in "finished" parts are all accentuated in a photograph. The artist's province is to eliminate all defects, supply the proper light and shade, and add suitable effective backgrounds to give relief and suggest distance.

¶ We have a department of specialists in this line who not only retouch photographs with mechanical accuracy and artistic effect, but can also alter a photograph to show changes made after it was taken, or to add attachments not shown. This can be done from blueprints, other photographs, or sketches.

FIG. 40

CUTS IN TWO COLORS

The adapting of the cost of cuts to the class of merchandise requires intelligent discrimination on the part of the buyer. Judicious economy, however, never leads to a sacrifice of quality.

Value of the Tint Block

Where the excellence of the illustrations is the first consideration, no one factor contributes more to the desired result than the use of an additional tint block, which gives a degree of finish and a richness of coloring obtainable in no other way.

A tint block, in addition to enhancing the beauty of the illustration, can be used to attract attention to special features, or to indicate in a view of a complete illustration those parts which are supplied by the advertiser.

FIG. 41

The style and size of the border should be kept uniform on all pages, including the title page. Where illustrations are used, great care should be taken to see that the border does not interfere with their attractiveness and strength. Borders look better around illustrations when they are printed in a light tint, and the illustrations in a dark color. The same facts about handling borders should be kept in mind when placing bands of color at the top and bottom of pages instead of all around.

121. Headings.—Where possible, the main headings of a booklet should be so arranged as to appear at the top of a page (see Fig. 39). This is a much better plan than scattering the main heads throughout the text, as the various subjects treated can be ascertained more easily. If this style cannot be followed, the main heading may be put on the first page of the body matter, allowing a little extra margin at the top, and the secondary heads may come as they happen to strike throughout the body matter in the following pages; as a finishing touch to each page, the title of the work may be put across the top of the page in caps of type a size smaller than the body matter, with a light rule the full measure of the page beneath it. Such a head is known as a running head. The pages of this Section are printed in this style, except that the capitals at the top of the page are not of a size smaller than the body-matter capitals and no rule is used under the running head.

Page headings can be run in various styles. If a border is used around the page, the heading sometimes looks well, with no ornamentation of any kind, when it is simply placed in the center of the measure with the proper space above and below, as shown in Fig. 40. A panel heading such as shown in Fig. 41 is another good style. A double 1-point rule above the heading and a single 1-point rule beneath it, is still another variation. An ornamental panel border, such as shown in Fig. 39, is a very tasteful plan when two colors are used and the heading is run in a bright color.

Squared headings, or headings running the full width of the type page, with a light single or double rule beneath, are sometimes preferable to the short, center-line headings.

122. Uniformity in Headings.—The size of type used in all main headings should be uniform, as should also the style of type in regard to the use of all caps or caps and lower case. If there is a variation in the style of setting of two heads of equal importance, the reader may be confused. Sometimes in very artistic catalogs, a specially drawn or specially arranged head will be used for each main division. In this case, however, consistency as to strength of display should be observed, as well as harmony between the various styles. The adoption of upper and lower case is advisable when the headings are rather long, for with this style more words can be set in a line. The style of type in the heading should be made to conform to the shape of the page; that is, if the page is deep and narrow, a medium condensed letter, such as Cheltenham Bold Condensed, should be used for the heading and subheadings; if the page is set the wide way, medium and extended types are preferable. It is well to use type that is easy to read—plain, clean-cut, and attractive faces.

123. Subheads and Side Heads.—Where different divisions of the subject occur, and when it is desired to call special attention to such divisions, subheads and side heads may be used to advantage. Subheads add greatly to the readability of some booklets, as the reader can tell at a glance where the particular feature he is interested in may be found. They also tend to exert a strong selling power, as they call attention to special points that are not otherwise strengthened. There are various styles of subheads and side heads, principal among which are the *centered subhead,* the *run-in side head,* the *flush side head,* the *cut-in side head,* and the *side head in margin.*

124. Centered subheadings are formed by placing the heading in the center of the measure and allowing a little more space above than below; in other words, having the subhead nearer to the body type *under* it, to show that it pertains to that matter and is not a part of the preceding text matter, as shown in Fig. 42 (*a*).

125. Run-in side headings are formed by displaying the subhead in a heavier face of type than the body matter and

running it in the first line of the paragraph, either by indenting it in the usual manner of paragraphing, or by running it flush to the left and indenting the second and following lines one or more picas, hanging-indention style, according to size of page and type. Fig. 42 (*b*) shows the regular paragraph style of run-in side heading.

126. Flush Side Headings.—Where a subheading is set in a line by itself, and flush to the left, or where it is to run in the first line of body matter, flush to the left, with the body matter following hanging-indention style, as in Fig. 42 (*c*), it is called a flush side heading.

127. Cut-in side headings can be used either at the beginning or half way down the left side of a paragraph of body matter. Such a heading is formed by indenting three or four lines of the body matter and thus allowing white space at the left side in which the subheading may be placed in a bolder face of type than the body, as in Fig. 42 (*d*). The heading here is set in caps; upper and lower case, however, is the usual style.

128. Side Headings in Margins.—Where wide margins are used, a very attractive style may be obtained by running the side heads in short lines of one or two words, beginning directly opposite the first line of the paragraph to which the heading relates, leaving about a pica space between the body matter and the lines of the side head, and squaring these lines on the body-type side, as shown in Fig. 42 (*e*). Sometimes the running head of the entire book is used in this way, in the outside margin opposite the top line of body matter, and the side head is placed in a smaller face of type under the running title or head.

129. Body Matter.—In arranging body matter, care should be taken to see that the paragraphs have proper indentions. When the measure is wide, such as 25 picas, the indention should be 2 ems of the size of body type used; if the measure is from 30 to 40 ems pica, 3-em indention should be followed. The excessive use of capitals, Italics, and bold face

tablespoonfuls of white sauce (made of chicken broth). Let cook for another few minutes, stirring it all the time. Finish with juice of lemon and a little chopped parsley.

DEVILED CRABS

Fry one medium-sized onion chopped very fine in an ounce of butter, add a tablespoonful of flour; stir well for 1 minute, then add half pint of some good broth or milk. Stir well. Season with salt and red pepper, one teaspoonful of Worcestershire sauce and one teaspoonful of English

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(*b*)

DEVILED CRABS

Fry one medium-sized onion chopped very fine in an ounce of butter, add a tablespoonful of flour; stir well for 1 minute, then add half pint of some good broth or milk. Stir well. Season with salt and red pepper,

(*c*)

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DEVILED CRABS Fry one medium-sized onion chopped very fine in an ounce of butter, add a tablespoonful of flour; still stir well for 1 minute, then add half pint of some good broth or milk. Stir well. Season with salt and red pepper, one teaspoonful of Worcestershire sauce and a teaspoonful of English mus-

(*d*)

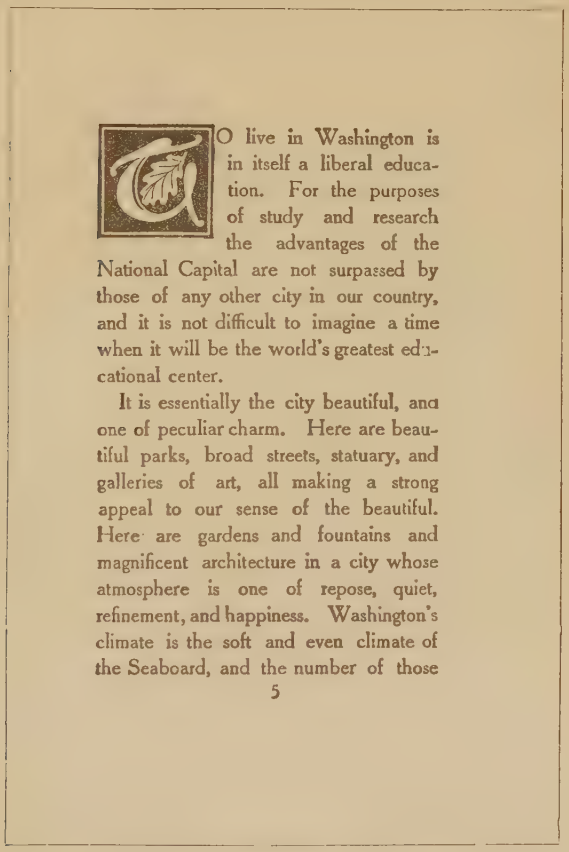
Deviled Crabs Fry one medium-sized onion chopped very fine in an ounce of butter, add a tablespoonful of flour; stir well for 1 minute, then add half pint of some good broth or milk. Stir well. Season with salt and red pepper, one teaspoonful of Worcestershire sauce and a teaspoonful of English mustard and a little chopped parsley. Add two pounds of crab meat and some chopped mushrooms. Cook for 20 minutes.

Soft-Shell Crabs Place four or five soft-shell crabs in a chafing dish with a piece of good butter and three chopped challots. Let all fry together for 5 minutes; add a wine glass of Rhine.

(*e*)

FIG. 42

in the body matter, in an endeavor to secure emphasis, should be avoided, as such letters will not only mar the attractiveness of the page but will place undue strength on certain portions of the page and thus throw it somewhat out of balance. Where


TO live in Washington is in itself a liberal education. For the purposes of study and research the advantages of the National Capital are not surpassed by those of any other city in our country, and it is not difficult to imagine a time when it will be the world's greatest educational center.

It is essentially the city beautiful, and one of peculiar charm. Here are beautiful parks, broad streets, statuary, and galleries of art, all making a strong appeal to our sense of the beautiful. Here are gardens and fountains and magnificent architecture in a city whose atmosphere is one of repose, quiet, refinement, and happiness. Washington's climate is the soft and even climate of the Seaboard, and the number of those

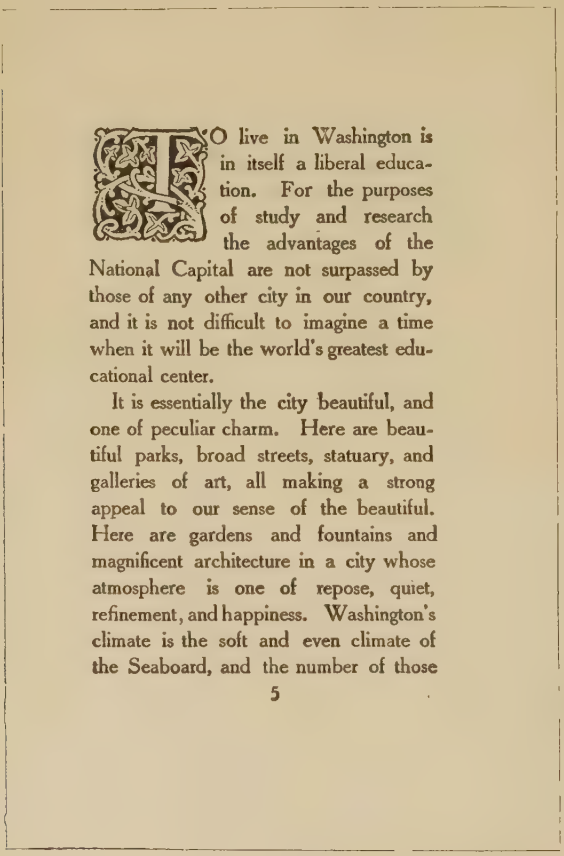
5

FIG. 43

it is necessary to emphasize a paragraph describing some particularly strong selling point, a good plan is to set the paragraph in a bolder face of type of the same or a smaller size. If still further prominence is required, the paragraph may be indented 2 picas on each side. These methods will not only add to the

attractiveness of the page, but will give all the strength necessary.

130. Extracts and Indorsements.—Where it is necessary to use an **extract** from some other publication, a speech,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5

FIG. 44

etc., this special matter should be set in a smaller size of the same font of type, and indented 2 or more picas on each side, according to the width of the regular body matter.

Indorsements should always be set a size smaller than the body matter and in the same style of type, unless particular

emphasis is desired, when the matter can be set in a somewhat bolder face.

131. Bold-Faced Type for Body Matter.—As a rule, bold-faced type should not be used for body matter, as it is extremely monotonous and hard to read. In some instances, a semi-bold face of type, such as Caslon Bold, Cheltenham Wide, Old-Style Antique, Bookman Oldstyle, etc., leaded, can be used for body matter. It is often advisable to use a tinted stock when printing these faces in a black or a strong dark color. Antique or rough stock lends itself well to the use of somewhat heavier faces for body matter.

132. Use of Initials.—An initial sometimes gives an attractive finish to a page of type and also leads the eye to the proper starting point. It is always well to choose an initial that is not so strong and black as to overbalance the rest of the body type. Heavy initials used with light body type, as shown in Fig. 43, mar the pages and detract from the strength of the display. The best initial to use is one that is approximately the same weight as the gray color made by the mass of the body type, as shown in Fig. 44. A comparison of these two exhibits will immediately disclose the fact that the initial shown in Fig. 43 is entirely too heavy for the page. The one shown in Fig. 44 is in perfect harmony with the color tone of the page.

133. Initials are made in a variety of styles, shapes, and sizes. In choosing an ornamental initial, it is well, if possible, to get one with the ornamentation in keeping with the subject, and to avoid one that is so extremely large as to be out of proportion with the size of the page. Where ornamental initials are not available, a larger size of the same face of type as the body matter may be used. For instance, if the page is to be set in 10-point Cheltenham, a 24- or a 30-point Cheltenham initial, according to the size of the page, can be acceptably used. A great many times, a larger letter of the style of the body type makes the most appropriate and pleasing initial that can be used. See Fig. 45. At any rate, it is an easy means of

securing a simple, dignified, and harmonious effect with any style of type. Where the work is of extreme importance or of very high grade, and cost is a secondary consideration, special initials of two or more colors may be drawn in a combination of line and half-tone, each one illustrating or suggesting some feature of the work described in the booklet or the catalog.

134. Square, ornamental initials mortised in the center for the initial letter, should be avoided. This style of initial has several bad features, among which may be mentioned the following: (1) It throws the initial a considerable space away from the word to which it belongs; (2) the initial is not in line with the top of the word to which it belongs, as it should

ALL ADVERTISEMENTS may be grouped into two general classes. (1) *informing* advertisments and (2) *suggestive* or *reminding* advertisements. The informing advertisement gives information about the commodity advertised; in order for the advertisement to be effective, the information must necessarily be of such character that it will influence readers to buy. The suggestive or reminding advertisement contains little or no specific information but gives publicity merely to the name of the

FIG. 45

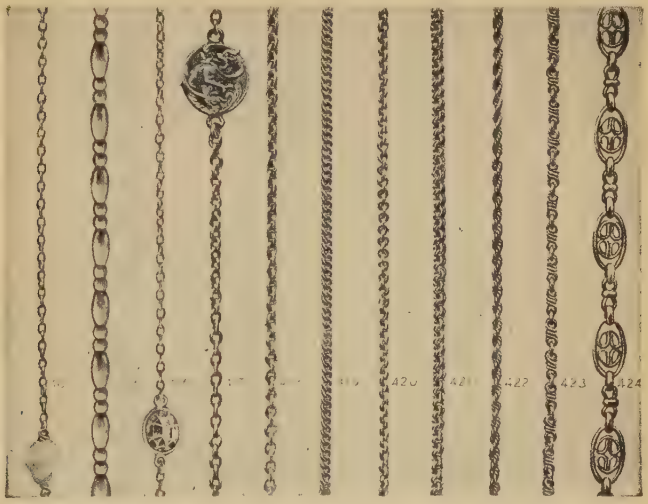
be; and (3) it usually throws ornamentation between the initial and the remainder of word, which is decidedly unattractive to the eye.

The space around the intitial should be equal both on the side and underneath. Avoid wide gaps of white space at the right and under an initial. Where the letter T is used, for instance, without ornamentation, the second and following lines of body type should not be indented, but should be set flush with the side of the body of the initial, on account of the blank space between the stem and outside edge of this letter. Where a capital L or A is used, the printer should be instructed to mortise the right side of the letter at the top, so that the following letter of the word can come close to the initial and thus avoid a gap. See how the initial is treated in Fig. 43. Where

Lorgnette or Guard Chains

14-KARAT GOLD

Illustrations show actual size of links and stones



401.	Ten Baroque Pearls, cable links	Length, 48 inches,	$35.00
403.	Oval and round gold beads	Length, 60 inches,	38.00
416.	Eight oval Amethysts, cable links	Length, 48 inches,	22.00
417.	Eight fancy charms, cable links	Length, 60 inches,	65.00
418.	Cable links	Length, 48 inches,	24.00
419.	Close curb links	Length, 48 inches,	20.00
420.	Horseshoe cable links	Length, 48 inches,	24.00
421.	Fancy twist links	Length, 48 inches,	20.00
422.	Rope links	Length, 48 inches,	18.00
423.	Fancy French links	Length, 54 inches,	40.00
424.	Oval pierced and twist center links	Length, 60 inches,	60.00

BAILEY, BANKS & BIDDLE COMPANY

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FIG. 46

MACY'S OFFER EXTRA VALUES IN CHAFING DISHES AS SHOWN BELOW

11X 4334

11X 4330

In New York and out of New York, MACY'S reputation for high valued, low priced table and kitchen ware transcends that of all other concerns. We call especial attention to that section of the catalogue running from Page 395 to Page 487—you will find therein a mine of money saving suggestions.

11X 4337

CHAFING DISHES, TEA KETTLES AND COFFEE POTS

11X 4336

11X 4330. The Tourist Chafing Dish, nickel plated; capacity 2 pints; diameter 7½ inches; this dish is especially adapted for travelers, and it is compact; the stand, lamp, extinguisher, handle and dish can be packed inside of the hot water pan; price, ... $6.49

11X 4335. Nickel or Copper Stand, with kettle in brass, nickel or copper; capacity of kettle 2 pints; height complete 11 inches; in brass; price, **$1.91**; in nickel or copper, price, ... $2.28

11X 4334. Kettle, with wrought-iron stand; kettle in brass, nickel or copper; capacity 3 pints; 15 inches high; in brass, **$2.62**; in nickel or copper; price, ... $2.94

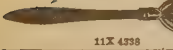
11X 4336. Tilting Kettle, with stand, in brass, nickel or copper; capacity 2½ pints; height complete 12 inches; diameter of base 6 inches; in brass, **$6.49**; in nickel or copper, price, ... $7.31

11X 4337. Coffee Machine, with tray, finished in copper or nickel plate; capacity 2 pints or 10 after dinner cups; price, **$8.54**; capacity 2½ pints or 14 after dinner cups; price **$9.43**; capacity 3½ pints or 18 after dinner cups; price, **$10.24**; round tray, 12 inches in diameter; price, ... $1.31 extra

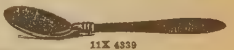
11X 4338. Chafing Dish Fork, nickel silver, silver soldered, hand burnished, ebonized handle; price $1.28

11X 4339. Chafing Dish Spoon, nickel silver, silver soldered, hand burnished; ebonized handle, price $1.28

11X 4333


11X 4338

MACY'S OFFERS YOU A SAVING OF 25 PER CENT ON THESE TABLE COOKING APPLIANCES.


11X 4339

HEAVILY POLISHED, PIECED AND JAPANNED TINWARE

11X 4331. Square Bread or Cake Trunks, brown japanned, made with tray, in four sizes; price, each, No. 1, 13x8½x10½ in., **$1.31**; No. 2, 14x10½x11½ in **$1.48**; No. 3, 16x11½x13 in., **$1.84**; No. 4, 19x13x15 in., **$2.36.**

11X 4332. Square Bread or Cake Trunks, brown japanned, best quality; four sizes, without trays; sizes as above; price, each, No. 1, 74c; No. 2, 92c; No. 3, **$1.28**; No. 4, **$1.69**

11X 4333. Cutlet Moulds, made of heavy pieced tinware; price, each 11c

11X 4334. Round Sugar Boxes, brown japanned; eight sizes,

Size 4¼x4¼ in.; price, each	27c
Size 5¾x5¾ in.; price, each	33c
Size 6 x6¼ in.; price, each	39c
Size 6½x6¾ in.; price, each	49c
Size 7½x8¼ in.; price, each	61c
Size 8¼x9¾ in.; price, each	71c
Size 9½x10¾ in.; price, each	84c
Size 10½x11¾ in.; price, each	99c

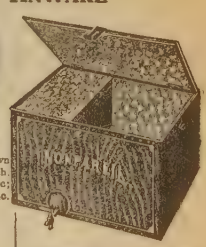
11X 4335. Cracker Boxes, brown japanned; two sizes; price, each diameter 10 in., depth 4½ in., 64c; diameter 11 in., depth 5¼ in., 84c

11X 4336. Cheese Boxes, brown japanned; two sizes, price, each diameter 10 in., depth 4½ in., 64c; diameter 11 in., depth 5¼ in., 84c.

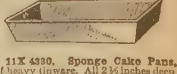
11X 4337. Heart Moulds, of heavy pieced tinware; price, ... 11c

11X 4338 Spice Scoops, of heavy tin, made in four sizes.

Size.	Each.
3 x2¼ inches	8c
3½x2¾ inches	10c
3¾x3 inches	12c
4½x3½ inches	18c



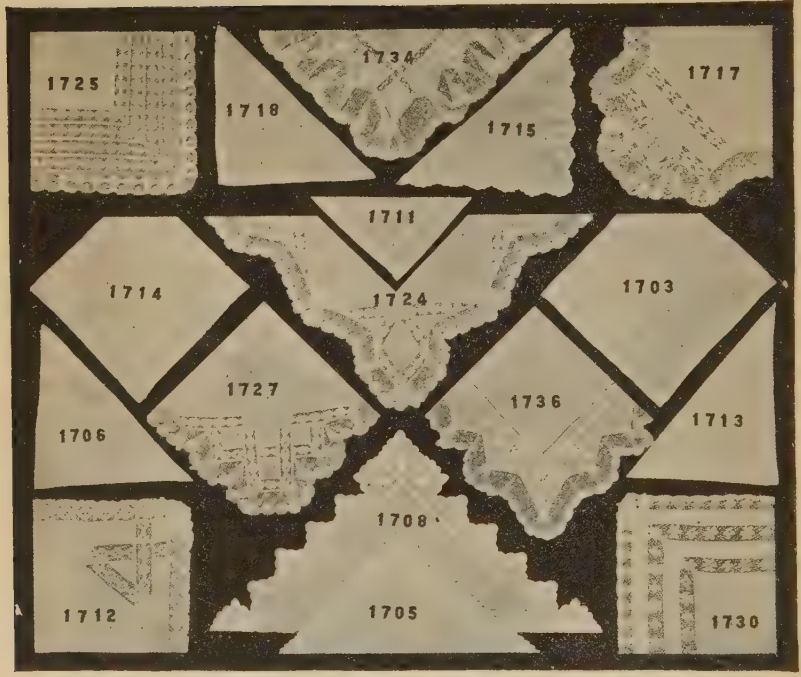
11X 4339. The Nonpareil Nursery Refrigerators, made with deep tank; best japanned ware, finished in oak; walnut or rosewood grain; three sizes; price, each, No. 1, 16x11 ½x11½ in., **$3.38**; No. 2, 19x13x13 in., **$4.23**; No. 3, 22x16x16½ in. **$5.93**



11X 4330. Sponge Cake Pans, of heavy tinware. All 2½ inches deep

Size	Each.
9¼x11¼ inches	18c
12¾x8¾ inches	29c

FIG. 47



1703—Handkerchief of Cross-bar Lawn; narrow hemstitched edge; initial in corner. **5 cents each; 58 cents per dozen.**

1705—Handkerchief of fine Lawn, with fancy embroidered edge. **7 cents each; 40 cents per half dozen; 79 cents per dozen.**

1706—Handkerchief of Linen; narrow hemstitched edge; initial in corner. **11 cents each; 64 cents per half dozen; $1.24 per dozen.** (See also Nos. 1706B and 1706C.)

1706B—Handkerchief of Linen; same style as No. 1706, but without initial. **9 cents each; 52 cents per half dozen; $1.00 per dozen.**

1706C—Handkerchief of Lawn; same style as No. 1706; narrow hemstitched edge; initial in corner. **7 cents each; 40 cents per half dozen; 79 cents per dozen.**

1708—Handkerchief of sheer Lawn, with fancy scalloped edge of dainty embroidery. **10 cents each;** three assorted designs, **25 cents.**

1711—Handkerchief of soft Cross-bar Lawn, with attractive border of embroidery and narrow hemstitched edge. **13 cents each;** three assorted designs, **35 cents.**

1712—Handkerchief of India Lawn, with inserts of Val lace and a lace edge. **13 cents each;** three assorted designs, **35 cents.**

1713—Handkerchief of Real Irish Linen, with embroidered floral wreath; initial in corner. **Price 13 cents each; three for 35 cents.** (See also No. 1713F.)

1713F—Handkerchief of Real Irish Linen; same style as No. 1713, but without initial. **11 cents each; 64 cents per half dozen.**

1714—Handkerchief of Cross-bar Linen, with initial in wreath. **15 cents each; 85 cents per half dozen.**

1715—Handkerchief of fine Persian Lawn, with elaborately embroidered edge. **15 cents each; 85 cents per half dozen.**

1717—Handkerchief of fine sheer Lawn, beautifully trimmed with lace and embroidery; assorted designs; special value. **19 cents each;** three assorted designs, **55 cents.**

1718—Handkerchief of sheer Persian Lawn; beautifully embroidered; narrow hemstitched edge. **19 cents each;** three assorted designs, **55 cents.**

1724—Handkerchief of pure Linen, with embroidered corners and frilled edge of Val lace. **23 cents each;** three assorted designs, **67 cents; $1.32 per half dozen.**

1725—Handkerchief of fine Val Lace, with centre of India lawn. **23 cents each;** three assorted designs, **67 cents; $1.32 per half dozen.**

1727—Handkerchief of pure Linen, with an elaborate border of fine Val lace. **23 cents each;** three assorted designs, **67 cents; $1.32 per half dozen.**

1730—Handkerchief of fine quality Linen, with two rows of Val lace insertion and Val lace edging. **29 cents each;** three assorted designs, **85 cents; $1.65 per half dozen.**

1734—Handkerchief of pure Linen, with Val lace insertion, embroidery and a wide edging of Val lace. **35 cents each;** three assorted designs, **$1.00.**

1736—Handkerchief of pure Linen, beautifully embroidered, ornamented with beading and edging of Val lace. **35 cents each;** three assorted designs, **$1.00.**

INITIALS: Initial Handkerchiefs can be had with any letter of the alphabet except I, O, Q, U, V, X, Y, and Z.

FIG. 48

Soaps and Kitchen Supplies

LAUNDRY SOAP

	Quantity in box	Box	Bar
Gimbels Oleine	60 bars	2.90	.05
Gimbels Borax	60 bars	3.50	.06
Babbitt's	100 bars	4.25	4½
Eavenson's Naptha	100 bars	5.75	.06
Fels-Naptha	100 bars	4.90	.05
Kirkman's	100 bars	4.75	.05
Mule Team	100 bars	4.75	.05
P. & G. Lenox	100 bars	3.75	.04
Sunlight	100 bars	4.75	.05
Swift's Pride	100 bars	4.75	.05
Young's Pearl Borax	40 bars	3.10	.08
P. & G. Naptha	100 bars	4.75	.05

SCOURING SOAPS

	Cake	Doz.
Brook's Crystal	.05	.55
Young's	.05	.55
Sapolio	.08	.95
Yankee Flint	.05	.55
Scrub-E-Z	.10	1.15
Bon Ami	.10	1.15
Kleenatub	.10	1.15
Wrigley's	.05	.55

HAND SOAPS

	Bar	Doz.
Hand Sapolio	.08	.95
Jergens' Pumiss	.05	.55

CARPET CLEANER

	Cake	Doz.
H. & H.	.15	1.70

WHITE FLOATING SOAP

	Box	Bar
Lexard Castile	100 bars	4.75	.05
Fairy (small)	100 bars	4.75	.05
Fairy (large)	100 bars	7.75	.08
P. & G. Ivory (small)	100 bars	4.90	.05
P. & G. Ivory (large)	100 bars	7.90	.08
Queen of Borax (small)	100 bars	4.75	.05
Queen of Borax (large)	100 bars	9.50	.10
Swift's Wool (large)	100 bars	7.75	.08
Swift's Wool (small)	100 bars	4.75	.05

CASTILE SOAP.

	Bar	Doz.
Domestic, White, large bar	.45	5.25
Conti Imported, large bar	.55	6.50

DISINFECTANT SOAP

	Bar	Doz.
Lifebuoy	.05	.55

PARAFFINE WAX

	Each	Doz.
Standard Oil Co.'s	.15	1.75

SAL SODA

Best Granulated, lb.	.01½
Best Granulated, 60-lb. box	.85

WASHING POWDERS

	Pkg.	Doz.
Purity, No. 4 package	.15	1.70
Army and Navy	.05	.55
Babbitt's 1776	.03	.35
Fairbank's Gold Dust, large	.22	2.40
Fairbank's Gold Dust, small	.06	.70
Kirkman's	.05	.55
Pearline, large	.10	1.15
Soapine, large	.05	.55
Swift's, large	.18	2.10
Swift's, small	.05	.55
Swift's Naptha	.10	1.15
Young's Borax	.08	.95
Old Dutch Cleanser	.10	1.15
Radax	.12	1.40

AMMONIA

	Bot.	Doz.
Gimbels High Test, extra large	.25	2.90
Gimbels High Test, medium	.15	1.75
Gimbels Cloudy, large	.25	2.90
Gimbels Cloudy, medium	.15	1.75
Parson Household, large	.45	5.25
Parson Household, medium	.25	2.90
Parson Household, small	.15	1.75
Trial Size	.10	1.15
Scrubb's	.25	2.90

DRY AMMONIA

	Can	Doz.
Ammo, large	.25	2.90
Ammo, small	.05	.55
Bath Ammo, Perfumed	.15	1.70

CHLORIDE OF LIME

	Can	Doz.
Gimbels	.10	1.15

STARCH

	Each	Doz.
Purity, 3-lb. box	.25	2.90
Purity, 6-lb. box	.50	5.75
Kingford's, 3-lb. box	.30	3.50
Kingford's, 6-lb. box	.60	7.00
Durkee's Mourning	.20	2.30
Elastic, large	.10	1.10
Celluloid, large	.10	1.10
Viola Perfumed	.10	1.15
Fluffy Ruffles, large	.10	1.15

LUMP LAUNDRY GLOSS STARCH

	Lb.	10 lb.
Fancy Lump	.06	.55
Finest Lump	.08	.75

STARCHING GLOSS

	Pkg.	Doz.
Glo-Zo	.05	.55

BLOCK BLUE

	Pkg.	Doz.
Reckitt's, large	.10	1.15

Telephones:—Bell, Walnut 500-844; Keystone, Main 7-30-71
Prices subject to market changes

FIG. 49

an initial is used with very short paragraphs, the ragged indention may be avoided by running the matter in a single paragraph, using paragraph marks between the sentences.

135. Arrangement of Pages.—Some examples of the arrangement of body-matter pages of catalogs and booklets have been shown in the preceding pages. In Figs. 46, 47, 48, and 49 are shown additional examples. All of these are reduced, being only about half the size of the original pages. The example shown in Fig. 46 is an unusually attractive page; it shows not only good typographical and border treatment but demonstrates how a number of such articles as chains can be illustrated well in small space by merely showing a section of each. Note that the text gives the length of each chain. Fig. 47 shows an example of a page in which a number of articles must be listed in small space. Figs. 47, 48, and 49 show examples of mail-order catalogs in which space is used with great economy. It is idle to say that such catalogs are not read, for the facts are indisputable. This class of work may not command the approval of critics, but it is the kind of literature that mail-order firms and large retailers find well adapted to their purposes, and the advertising man should be prepared to execute this kind of matter as well as the kind in which more liberty may be taken in regard to the use of space, colors, etc. As a matter of fact, it is more difficult to lay out pages like those shown, reduced, in Figs. 47, 48, and 49 than it is to plan a catalog in which a page can be given to each illustration or to each illustration and the accompanying text. The black background shown in Fig. 48 is well adapted to the subjects illustrated, but a pleasing variation from this solid black would be a line background resembling crash. The crash effect is artistic and reproduces well.

ILLUSTRATIONS FOR INSIDE PAGES

136. In catalogs, booklets, and folders printed the narrow way of the page, and in which it is necessary to run the illustrations the *long way* of the page, the bottom of the illustration

should always face toward the right; that is, the *left side* of the illustration should always face the bottom of the page, as shown in Fig. 50, which is a reduced reproduction of two facing pages of a catalog. Of course this rule does not apply where illustrations are run across the narrow way of the page, along with the type. Observe how the illustrations on the right-hand page of Fig. 50 are placed.

Where it is necessary to use half-tone illustrations in books printed on antique, hand-made, onyx, crash, or linen-finish stock, the half-tone should be printed on enameled book stock and tipped in when the book is bound, as it is impossible to print fine half-tones on the rough finishes unless the book is printed by the offset process, which can be handled only by the best printers.

137. Group Cuts.—When it is desired to use a number of illustrations in a limited amount of space, effective results can sometimes be obtained by grouping the series of photographs and having one plate made that will embody all the different views in a single group. In this way, a number of illustrations can be printed very artistically on one page; otherwise, it might be necessary to use a page for each one. In Fig. 51 is shown a group vignetted cut that illustrates two models of a revolver and a sectional view of the breaking mechanism.

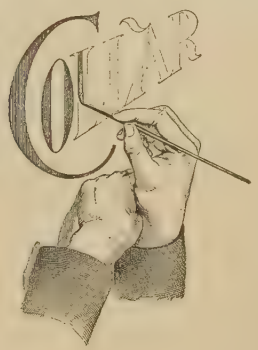
138. Placing of Illustrations.—It is well to be consistent in the placing of full-page illustrations. Use left-hand pages if possible. If it is necessary to print full-page illustrations on right-hand pages, all the full-page illustrations should be arranged to print on right-hand pages. Two full-page illustrations should not be allowed to face each other, unless it is impossible to avoid this plan. Where two facing full-page illustrations must be run the long way of the page in a book in which the type pages are set the narrow way, the bottom of each illustration should face the right. If a small illustration is to be used in the text matter, it should be placed toward the outside of the page; that is, on pages with even numbers, the illustrations should be placed on the left-hand side, and on

FRENCH ROMAN (Light)

ABCDEFGHI
JKLMNOPQR
STUVWXYZ &
123456789

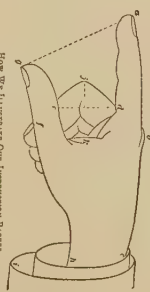
SPECIMEN LETTERING PLATE (REDUCED)

Fig. 50



After a student has completed his seventh Plate, he should be able to undertake all kinds of plain show-cards, or simple signs.

The early work of the Complete Lettering and Sign Painting Course is very similar to that of the Show-Card Writing Course. After the first principles are mastered, the instruction and practice of the Lettering and Sign Painting student is turned toward the acquiring of skill in a large variety of



HOW WE ILLUSTRATE OUR INSTRUCTION PAPERS

alphabets suitable for first-class signs and general lettering work, while the practice of the Show-Card Writing student is directed more toward merchandise and display cards, price tickets, etc. If you cannot decide which line of work you will finally adopt, take either of the Courses and learn the general principles of letter formation; then you will have no difficulty in adapting yourself to either sign-painting or show-card work.

pages with odd numbers, they should be placed on the right-hand side. Care should be taken to see that the facing pages balance each other and do not look overdone. Where there is only one illustration on a page, avoid placing it below the center. Its best position, particularly if it is a heavy unit of display, is the center of the page or slightly above the center. See Fig. 46. Fig. 7 shows a good way of balancing the display of the page when two illustrations are used.

139. Vignetted Half-Tones in Body Matter.—In very fine catalogs, brochures, and booklets a very artistic effect can be obtained by placing small vignetted half-tones or line cuts in the outside margin and printing the type in a lighter color, allowing the very faint vignette of the cut to extend under the body matter. Vignetted initials are made in the same way, so that the vignette can be partly covered with the type. This gives a very fine cloud effect and adds to the richness of the finished work. In Fig. 52 is shown an example of printing text matter over a portion of the vignette of the illustrations. In following this plan, care should be used to see that no feature of the illustration is covered by body type, otherwise the effect of the illustration may be marred.

140. Tint Effects.—Two-color illustrations are often used on high-grade catalogs and booklets—one color as a background and the other color as the dark tone in which the cut proper is printed. A three-color effect is often secured by cutting out the high lights (partly or wholly white portions) in the tinted plate and thus allowing the white of the paper to show through. Very fine results can be obtained in this style by using light buff, lemon color, very pale green, or pale blue for the tints and double-tone colors for the half-tone portions of the cut.

SPECIAL PAGES

141. Introductory Pages.—In catalogs, etc. the introductory pages usually follow the title; that is, appear on the next right-hand page. The introductory page is generally set very plain, an initial being used if desirable, and the matter

Fig. 51

The Rock Island Ways

THERE are two routes over which Rock Island through trains and cars operate between the East and California.

There is the Southern Route—also called the El Paso Short Line. Of all transcontinental lines this is the line of *lowest altitudes* and *easiest grades*—the short, quick route, and at the same time the most southerly. Then there is the Scenic Route via Colorado and Salt Lake City. This is a line of scenic grandeur—every mile a mile of beauty—across the "Backbone of the Continent."

The Rock Island will take you up in Chicago, St. Louis, Kansas City, St. Joseph, Des Moines, Omaha, Minneapolis, and St. Paul (and in hundreds of Middle West points not located immediately upon its two overland routes) and land you conveniently and with dispatch at your Pacific Coast destination.

There are two daily Rock Island trains, providing continuous service from Chicago and St. Louis to California over the Southern Route.

There are daily Rock Island through cars from Chicago and St. Louis to Pacific Coast over the Scenic Route.

In addition to providing through transportation facilities over these two superb routes to the Pacific Coast, the Rock Island serves all the intermediate Middle West territory between the Mississippi Valley and the Rocky Mountains, from Minnesota on the north to Louisiana and Texas on the south.

Fig. 52

is indented a few picas from the rule border on each side; or, if no border is used, a liberal margin of white space is allowed around the type, to make it attractive and easy to read.

142. Full-Page Indorsements.—If a border is used on pages containing indorsements, the pages should be set in a narrower measure than the text of the booklet and in a semi-bold face of type, such as Cheltenham, Old-Style Antique, etc., so as to give strength and to distinguish them from the body pages. If introductory matter accompanies the indorsement, the introductory matter should be set in a size larger of the same style type as the indorsement. Fig. 53 shows two indorsements made up for a full page of a 6″×9″ circular, the introductory matter being set in 10-point Cheltenham, and the body in 8-point of the same series.

Where a whole page is devoted to a number of small indorsements, they can be set full measure in the same series of type as the body matter, but in a size smaller. If possible, a display heading should be used for each indorsement and each of these headings should be set in upper and lower case of a smaller size of the same style of type used for the main heading. A heading separates the indorsements and shows at a glance what each indorsement represents.

143. Facsimile Letters.—Where it is desirable to show a facsimile of a letter written by some person whose name has advertising value, an entire letter sheet can be reproduced and reduced to any proportionate size by photographic processes, and a line cut then made to suit the particular job in hand. In Fig. 54 is shown a letter that was reduced from an original 8½″×11″ letterhead. This style is sometimes varied by making a cut of the heading and signature and setting the letter in some clean-cut type face.

144. Illustrated Indorsements. — Photographs of indorsers can be used in connection with a full-page indorsement, and the pictures of the indorsers can be placed either at the top or at the side, with a plain border enclosing the page, as shown in Fig. 55. Two colors were used in the original of Fig. 55, the border and illustrations being in black and the

Valuable Opinions

Our Legal Instruction is Complete

Robert T. Miller, LL. D., a prominent member of the Ohio bar, comments as follows on the legal parts of our Banking and Banking Law Course:

Since receiving the books published by the International Correspondence Schools, I have given them the most careful and extensive examination I am capable of, and must confess my surprise and gratification at the worth of their scope and their completeness of detail. I have seen and used scores of so-called "Law Books," many of which have a proper place and usefulness, but this publication is not such a Law Book. It is rather a complete Law Library from which one may derive not only a knowledge of the ordinary forms and processes of the Law as used in general practice, but of what is of far greater value to the business man, a very clear and intelligent idea of the philosophy of the law such as will enable him to determine not only when he needs the services of the barrister but when he may dispense with those of the attorney.

A Canadian Opinion

R. D. McGibbon, K. C., senior member of the noted law firm of McGibbon, Casgrain, Mitchell, and Surveyor, of Montreal, attested as follows regarding the legal features of our Banking and Banking Law Course:

I find that all the required subjects are included in your volumes. I have no hesitation in saying that any diligent student would at the conclusion of his Course have a good, clear, useful acquaintance with the general principles of jurisprudence that prevail over the North American continent. I have examined with care many of the subjects dealt with and find the treatment of them full, intelligent, and satisfactory.

Dealing more particularly with possible readers in Canada and in the Province of Quebec, I see generous and ample reference to the leading authorities usually consulted in the Dominion and in Quebec. While it is true that the Quebec system differs from that in vogue elsewhere in such subjects as real property, marriage covenants, successions, and other kindred topics, attention is drawn to the fact that special provisions in these respects are applicable to the Province of Quebec; therefore, with the knowledge to be gained from a study of your volumes, it would be quite easy for a student to supplement your Course on any given subject.

WM. H. DUNWOODY, PRESIDENT
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The Northwestern National Bank

CAPITAL $1,000,000
SURPLUS AND PROFITS $800,000

CABLE ADDRESS
NORTHWEST" MINNEAPOLIS

MINNEAPOLIS, MINN.,

Nov. 16,

International Correspondence School,

Scranton, Pa.

Gentlemen:

Replying to your favor of the 13th inst., will say that I have taken great pleasure in looking over your text books on banking and am pleased to recommend them to any student. The matter in the book is arranged so that a person can get a great deal of information with comparative ease, and the forms used are up-to-date and should be valuable to students.

Yours very truly,

Joseph Chapman Jr

FIG. 54

The Cable Company, Chicago.

Gentlemen:—The Conover Piano which was used for my recital at the Studebaker Theater yesterday was excellent. I greatly admired the tonal qualities and perfection of mechanism of the instrument. It is a pleasure to me to note the remarkable sustaining and blending qualities of the tone of the Conover Piano, which certainly are a great aid and benefit to the singer.

Expressing my warmest thanks, I remain, Sincerely yours

ALOIS BURGSTALLER

The Cable Company, Chicago.

Gentlemen:—Will you please accept my thanks for the Conover Grand Piano furnished me for my recital, also for the excellent Upright Piano, sent to my rooms in the Annex. I greatly admire the tone of your Conover Piano, as it just suits my voice.

Sincerely yours

BOGEA OUMIROFF

The Cable Company, Chicago.

Gentlemen:—The Conover is indeed a wonderful piano, but I did not fully realize it until using the one which you kindly placed at my disposal while in Chicago. The tone is sweet, clear, and very musical. To my knowledge there is no better piano manufactured.

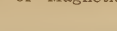
Yours very truly

G. CAMPANARI

FIG. 55

ELECTROMAGNETISM: Influence of an Electrified Circuit on a Compass; Magnetic Field of an Electrified Circuit; Relation Between Electric Polarity and Magnetic Polarity: Solenoid; Magnetic Permeability; Review of Magnetic Principles; Electromagnets Illustrated.

ELECTRICAL UNITS: Relation Between Ohm, Volt, and Ampere; Ammeters; Ohm's Law, Ohm, Volt, and Ampere Fully Explained; Microhm; Megohm; Influence of Temperature on Circuits; Temperature Coefficient; Specific Resistance; Rheostats; Wh atstone's Bridge; Voltmeters; Meters and Methods of Using Them; Application of Ohm's Law; Coulomb; Joule; Watt• Kilowatt.



Dynamos and Motors

97 Pages, 58 Illustrations

ELECTROMAGNETIC INDUCTION: Illustration; Self-Induction and Mutual Induction; Flow of Current.

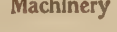
PHYSICAL THEORY OF THE DYNAMO: Generation of Voltage; Revolving Coil; Cause of Reversal of Polarity; Commutator and Its Brushes; Illustration of Operation and Effects; Pulsation; Advantages of Many Coils and Commutator of Many Segments; Armature Core and Its Effect in the Magnetic Circuit; Illustration of Armatures of all Types; Explanation of Peculiarities of all Armatures.

ARMATURE REACTIONS: Causes and Effects of Reaction Illustrated and Explained; Counter Torque; Distortion of Magnetic Field.

FIELD MAGNETS: Magneto Dynamos; Separately Excited Dynamos; Magnetizing Force; Magnetic Saturation; Self-Exciting Shunt Dynamos; Building Up; Residual Magnetism; Self-Exciting Series Dynamos; Compound Dynamos; Bipolar Dynamos; Salient and Consequent Poles.

DIRECT-CURRENT DYNAMOS: Multipolar Dynamos; Multiple-Wound Armatures; Multipolar Magnetic Fields; Mechanical Construction of Dynamos in Detail; Frame Armatures; Commutators; Brushes; Brush Holders; Bearings; Driving Mechanism; Pilot Lamp; Constant-Voltage Dynamos; Efficiency; Input; Output; Explanation of all Losses; Methods of Determining Losses; Causes and Effects of Sparking; Prevention of Sparking.

DIRECT-CURRENT MOTORS: Shunt-Wound Motors; Series-Wound Motors; Compound-Wound Motors.



Dynamo-Electric Machinery

76 Pages, 38 Illustrations

DIRECT-CURRENT DYNAMOS: Operation of Constant-Current Dynamos: How Constant Current is Maintained Under Varying Voltage; Regulation of Closed-Coil Armatures; Influence of Armature Reaction; Method of Automatic Brush Shifting; Principal Closed-Coil Dynamos; Wood Dynamos; Standard Dynamo; Western Electric Dynamo; Excelsior Dynamo; Ball Dynamo; Illustrations and Explanations; Open-Coil Armatures; Principal Open-Coil Dynamos; Brush Dynamo; Westinghouse Dynamo; Thomson-Houston Dynamo; Output.

DIRECT-CURRENT MOTORS: Principles of Operation; Comparison of Dynamos and Motors; Counter E. M. F.; Torque; Prony Brake; Classes of Motors; Action of Shunt-Wound Motors; Speed Regulation; Series-Wound Motors; Speed Regulation; Differentially Wound Motors; Accumulatively Wound Motors.

AUXILIARY APPARATUS: Starting Rheostats; Shunt-Wound Motor Connections; Process of Motor Starting; Series-Wound Connections; Automatic Switches; Regulating Rheostats; Necessity of Complying With the Fire-Underwriters' Rules When Installing.

METHODS OF REVERSING MOTORS: Armature Reversal; Field Reversal; Reversal of Shunt-Wound Motors; Reversal of Series-Wound Motors; Reversing Switch;

type in olive. Small "thumb-nail," half-tone cuts of indorsers can be used where a number of indorsements are to appear on a page. These cuts are made either oval or square, from 1 in.×1¼ in. to any size necessary, and can be had either with or without a half-tone background.

In Fig. 56 is shown an example of a special page made up of two testimonials with an appropriate drawn border. Note that one signature shown is reproduced facsimile. This was done to lend authenticity to the testimonials. The plan of reproducing only the signature facsimile is a good one, for reproductions of entire pen-written letters are usually very hard to read.

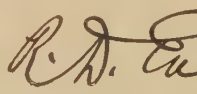
When an indorsement is crisp and short it can sometimes be used on the outside page of a circular describing a particular feature of an article.

145. Synopses Pages.—In synopses pages and pages of like character, a smaller-sized type than that used for the body matter should be used, and very often such matter can be arranged in two columns. The hanging-indention style is preferable, as it displays the subheads in strong relief and makes it an easy matter to ascertain the subjects treated in each division. Fig. 57 shows a synopsis page taken from a 6″×9″ circular descriptive of a course of instruction in electrical engineering. This kind of matter may seem uninteresting to one having no interest in the subject of electrical engineering, but it gives specific details demanded by many before they part with their money.

COLOR SCHEMES FOR INSIDE PAGES

146. To secure easy and sure reading, the colors used in printing body matter should be such that they will not tire the eye. Without doubt, black is the best general all-around color for the various classes of work, but very artistic and effective results can be obtained by the use of other colors. Extremely light colors of ink, such as pea green, light blue, buff, light gray, etc., should not be used for body matter set in Old-Style Roman or modern Roman, as they are not only weak in appearance but very trying to the eye.

I find your Mariners' Pocketbook full of useful information in condensed form and one that I believe every officer in the Navy will find useful. It is also a useful book for enlisted men, as it contains a large amount of information relating to the naval service.



Rear Admiral, U. S. N.
(Retired)

The Mariners' Pocketbook is a notable compilation compressing in a very small space a large amount of useful information and presenting it in a handy form. I am familiar with many books of the class which have been published in Europe, but your Pocketbook certainly deserves a high place in the series.

Very truly yours,
(Signed) WILLIAM H. WHITE,
Formerly Chief Constructor, British Royal Navy

FIG. 56

147. Use of Colored Inks for Body Matter.—Generally speaking, strong, dark colors of ink should be used for body matter so as to afford ample contrast between the type and the paper. Chocolate-brown, dark-green, dark-blue, olive, green-black, blue-black, and dark-gray inks can be used to advantage and can be depended on to produce pleasing results. These colors are not so somber as black. In large catalogs and in elaborate two- and three-color designs printed on enameled book paper and in such colors as warm brown, light olive, or gray, very artistic results can be obtained by using a semibold face of type, such as Caslon Bold, Old-Style Antique, Cheltenham, Cheltenham Wide, and faces of similar character in the 10- and 12-point sizes. The additional weight of the semibold type adds the strength necessary for the use of these colors. Light-faced modern and Old-Style Roman should not be printed in these colors, as they will appear light and weak and will be hard to read. Rich browns, green-blacks, and blue-blacks are standard colors for one-color illustrations. Lighter greens give excellent effects where nature scenes are represented. Where, however, such articles as machinery, cut glass, silverware, etc. are to be shown, it is better to print illustrations in black and to use an agreeable contrasting color for the text.

148. Color Combinations.—In pages made up of body matter and rule border, good color combinations can be obtained by using a bright color for the rules and a dark color for the body matter. For example, if the page is to be set in 8-point old-style, leaded or solid, and it is desired to use a green-black or a dark-green ink for the body matter, a 1-point rule run around the page in orange or red ink will give sufficient color for the entire page. Another combination for such a page would be to print the body matter in a dark green and the rule in a bright pea-green. Where the border is printed in color, all rules and ornaments should be printed in the same color, unless, of course, the color used for the border should happen to be too strong. This statement, however, should not be construed as meaning that a great deal of ornamentation is desirable in catalogs, booklets, and folders. Some color spe-

cialists believe in placing the display lines in a bright color and the body matter and rule in the dark color.

Such color combinations as red and green, red and purple, blue and green, and orange and green are extremely hard to handle and should be used only by expert color printers. It is always better to strive for harmony than for glaring contrasts. In Art. **78** is given a suggestive list of good color combinations.

149. Effect of Paper on Color.—The principles already set forth with regard to color combinations for covers and the effect of the color of the paper on the color of the ink printed on it apply also to color combinations on inside pages. For instance, if an India-tint (light-buff) paper is used, a warm-brown or a dark-chocolate-brown ink will be very appropriate for the body matter. A two-color effect for this paper would be a chocolate brown for the body matter and headings and a light buff, orange, or crimson for the rules, provided rules are used.

150. Timeliness of Color.—At various seasons of the year and under special conditions, there are certain colors that are particularly appropriate. For example, either violet or purple would be particularly appropriate for printing a booklet describing an Easter hat, as these colors are typical of Eastertide. For Christmas printed matter, red and green are appropriate, but in this case, as in others, great care should be taken to see that the proper shades are used, so as to avoid harsh, loud effects that would be contrary to the effects desired. Fig. 38 shows an example of a green-tint border used in a booklet describing the fishing places along the line of one of the Western railroads. The green color in this case is typical of nature and the scenes surrounding the lakes and rivers that the book describes and is therefore very appropriate.

151. Tints as Backgrounds for Illustrations. Where the cost of a catalog, a booklet, or a folder will permit the use of two colors for the illustrations, very artistic results can be obtained by printing the illustrations in blue-black, green-black, photo brown, or one of the various double-tone inks, and using a background of a light tint of the same or

some harmonious color. For instance, if the illustration is to be printed in green-black and consists of a square portrait, a very pale green or a buff tint may be used, (1) as a background for the high lights, so that the tint may show through and give a two-color effect in the illustration, different from the color of the paper; (2) as a solid background, allowing not only the high lights but the medium tones also to show through in the tint color; and (3) as a solid border around the outside edge of the illustration from $\frac{1}{2}$ to 1 inch in width, printed in a very light tone of green or buff.

Very artistic effects can sometimes be obtained by using tints and colors under half-tones. For instance, a foundry concern issued a catalog in which a half-tone cut of their works in full operation at night showed the red glare from the windows and from the top of the furnace stacks. This effect was produced by printing a bright-red tint background under a black half-tone and allowing this tint to show through only at the places desired, such as windows, tops of smokestacks, furnace doors, etc., and then cutting out the balance of the red plate so as to make these particular spots appear more realistic.

152. Color in Initials.—Where the border only is printed in color and the color used is a light tint, two-color initials may be very effectively employed to add distinction to the pages. Such initials may be made effective by printing the solid-letter portion of the initial in the light color used on the border and the ornamental portions of the initial in the dark color of the body type, as in the example shown in Fig. 54.

MISCELLANEOUS POINTS

153. If a very large edition of a large catalog is to be printed, the paper manufacturers will make paper to order in special sizes; orders of 2,000 pounds or more can usually be had in any special size wanted. A very slight increase in the weight of paper will sometimes make a difference of 1 or 2 cents in the mailing expense of a catalog. This being the

case, where large editions are to be mailed, it pays to be very careful in the selection of paper to see if a light paper is not available that will answer all purposes and that will save a cent or two in postage on each copy of the catalog. In connection with this, it is well to remember that paper does not run absolutely uniform in weight. One ream may be a trifle heavier than another in spite of the manufacturers' effort to have the weight just right. Therefore, it is never wise to plan a catalog to run exactly to the limit that can be mailed for a certain amount of postage; it is best to have a slight margin.

154. It is best not to print from the originals of fine plates, but to make electrotypes and use these electrotypes for printing. Then when the electrotypes are worn, new ones can be easily made from the original plate at much less cost than new originals could be made. Furthermore, accidents are likely to happen to printing plates. If an electrotype is injured, it is not such a serious matter, as a new plate can be quickly made from the original engraving, but the injury of a fine original plate may mean much delay and expense. Of course, if there are just a few illustrations, the edition is a small one, and it is desirable to get the finest effects, the original cuts may be used.

155. If a large edition of a catalog or a booklet is to be printed, or if it seems likely that later editions will be printed without any material changes, it is best to have electrotypes made of all the pages. In this way, the cost of composition will be saved when these later editions are printed.

Where an edition of several hundred thousand copies of a catalog or a booklet is to be printed, it is best to have duplicate plates. As a general rule, not more than one hundred thousand first-class copies can be printed from one set of plates.

Time and the cost of presswork can often be reduced by having duplicate plates and running two or more sets of pages on one large press. Although the time of the larger press would be worth more than that of the small one, the saving in the cost of presswork would amount to considerable. The printer should always be consulted about these matters.

ADDITIONAL DATA ON PAPER

156. The following terms are frequently used in speaking of the various kinds of paper:

Basis Weight.—A term used to indicate the weight of an individual sheet of paper in terms of a ream of that paper.

The unit basis weight is the pound and the standard ream size is 25 in.×38 in. A standard of 25 in.×40 in. (1,000 square inches) has been proposed for all classes of paper, but has not as yet been accepted for use.

The sizes of different classes of paper on which basis weights are now dependent are as follows:

Book—25×38−500	Blotting—19×24−500
Bristol—22.5×28.5−500	Tissue—20×30−480
Cover—20×26−500	News—24×36−500
Writing—17×22−500	Wrapping—24×38−480

Substance.—The comparative weight of a sheet of any size relative to basis weight.

Water-Mark.—A distinctive mark produced by a raised pattern on the dandy roll, as it is called, or the wet sheet of the paper machine before going to what is known as a coach roll. This includes the laid mark.

Half-Tone Paper.—A paper suitable for printing from halftone cuts; generally high machine finish, supercalendered or coated.

Handmade Paper.—Paper made by hand mold in sheets having rough or deckle edge on four sides.

Hard-Sized.—The term given to the resisting qualities of paper when water or ink is applied; sizing quality is increased by the addition of rosin to the beater or by tub-sizing with glue or starch; a sheet is said to be hard-sized when it resists, to a large extent, the penetration of ink or water.

Catalog Paper.—A light-weight, opaque printing paper or newsprint, made of sulphite and soda and sometimes mechanical pulp; used principally for mail-order catalogs and direction sheets. Better grades, even up to enamel papers, are used for catalogs requiring fine screen cuts.

Coated Cover Paper.—A cover or body paper made with good folding qualities, usually from quantities of rags and sulphite pulp; suitable for having applied thereto a single or double clay coating on both sides.

Decorated Cover Paper.—A kind of cover paper that has been decorated with a design produced by embossing or any other process. It may be coated or uncoated and it may be decorated during or after manufacture.

Label Paper.—Machine-finished, supercalendered, or coated, one-side book paper especially sized for label printing and lithographing; used for all kinds of labels.

Plated Finish.—A term applied to a high smooth finish, obtained by the plating process; used chiefly in connection with high-grade bristols, bonds, cover paper, etc., and also the higher grades of coated and lithograph blanks.

Esparto Paper.—A term given to paper, generally of European manufacture, made in whole or in part of Esparto pulp; especially adapted to magazine use.

Featherweight.—A general term indicating light weight, used in connection with light-weight, bulky book paper, thin, opaque writing paper made largely of soda pulp and light-weight tissue.

Glazed Finish.—Used in describing the finish of a highly polished paper or board; produced by calendering, either web, plate or friction, and also on the Yankee drier of the paper machine. This finish is used on white book paper, cover paper, and certain wrapping papers.

Granite Paper.—A general term indicating a paper mottled to imitate granite. The process consists of adding fairly long fibers of a different color in the making, and the term generally refers to cover paper, blotting paper, wall paper, and fancy writing papers.

Post Card.—The regular Government postal card stock plan can be furnished through paper jobbers in standard-size sheets 22 in.×28 in.; 22½ in.×28½ in.; 28 in.×44 in. Heavy-weight covers can also be used for the same purpose.

Glassad.—A gummed paper used for window-poster advertising, on which the printing can be done on the gummed surface.

Glassine.—A transparent, light-weight sheet similar to an

Onion Skin used for a fly-leaf over photographs. Can be furnished plain or in embossed designs, such as Spider Web, Vrema Moire, Fleu De Lio, etc.

Announcements.—An innovation of recent years of envelopes and papers (cut to size) to match, made from fancy and plain covers, also wedding papers. A large variety is obtainable in standard and odd shapes.

Art Covers.—A special decorative cover paper used for announcements, greeting and valentine cards, and the like.

Art Paper.—A double-coated book paper with a highly polished surface; it is used for printing, from fine-screen half-tone cuts; an English term seldom used in the United States.

Bible Paper.—A kind of light-weight opaque paper in which strength and opacity are the chief characteristics. Special care is given to the stock; rags and wood pulp are used, as well as a high percentage of special filler. The basis of weight is generally 30 pounds or less.

Brush-Finish Coated Paper.—A kind of paper coated on one side, either single or double coated; used principally for cigar labels. The paper has a smooth, even brilliant, surface.

Extra High-Cloth Book.—An antique-finish paper coarser than ordinary, so as to obtain extra bulk, as the name implies.

CATALOGS, BOOKLETS, AND FOLDERS
(PART 1)

EXAMINATION QUESTIONS

Notice to Students.—*Study the Instruction Paper thoroughly before you attempt to answer these questions.* **Read each question carefully and be sure you understand it;** *then write the best answer you can. When your answers are completed, examine them closely and correct all the errors you can find; then mail your work to us.*

(1) Why is a cover usually desirable for a catalog?

(2) Name some points that should be considered when trying to decide whether a catalog should be very concise or full of details.

(3) (*a*) What is the standard proportion in a book page? (*b*) Is it best to follow it invariably?

(4) What rule should be followed regarding the number of pages for a catalog or a booklet when the number is to be greater than 16?

(5) What size should be adopted for a booklet that is to be mailed in a No. $6\frac{3}{4}$ Commercial envelope?

(6) (*a*) Can vignette half-tones be used on cheap paper? (*b*) Tell how a fine half-tone can be used in a booklet made of antique paper and also how it can be used on crash-finished cover stock.

(7) If, in preparing a catalog for a manufacturer of fine hunting arms, an illustrated cover were desired, what information should be given to the artist so that he could form a general idea of the illustration wanted, and what particular details should be given regarding the proposed catalog?

(8) (*a*) In general, what are the best styles and sizes of type for the body matter of booklets and catalogs? (*b*) Name some other types that are occasionally very appropriate. (*c*) Mention a combination of paper and ink in which the use of Old-Style Antique type would be particularly appropriate.

(9) How should indorsements and extracts be set when they occur in regular body matter?

(10) What tone of red gives the best effect with black when printed on white?

(11) What would be a good color of ink to use in printing a folder on light buff stock?

(12) What would be a good two-color combination (two inks to be used) for a booklet to be printed on faint blue supercalendered paper?

(13) Name two good two-color combinations for a catalog to be printed on high-grade, faint green, enameled book paper.

(14) What color would be appropriate for vignetted halftones of machinery if the body matter of the catalog were to be printed in olive on white enameled book paper?

(15) Lay out a type design for a catalog cover about 6 in. ×9 in. to be printed in two colors of ink (black may be considered as one color) on light-gray antique cover stock, using the following wording:

Watson Ranges convenient, economical, durable. John Watson & Co., 23 Dearborn Street, Chicago, Ill.

If possible, use colored ink, paint, crayon, or pencil in indicating the colors to be used.

Mail your work on this lesson as soon as you have finished it and looked it over carefully. DO NOT HOLD IT until another lesson is ready.

CATALOGS, BOOKLETS, AND FOLDERS
(PART 2)

PLANNING, WRITING, AND ARRANGING OF MATTER

GENERAL PLAN OF CATALOGS AND BOOKLETS

1. Arrangement.—With the more pretentious catalogs and booklets, it is better to lay out a general plan, which can be varied, of course, if changes seem advisable after the copy has been written and the illustrations prepared. Suppose, for instance, that it is decided to prepare a 32-page catalog. The first of the inside pages might be assigned for a title page, the second page for the copyright notice, the third for the index, the fourth for a fine full-page half-tone of the factory of the manufacturer, and the fifth, sixth, and seventh pages for a strong article on the methods of manufacturing, the excellence of the product, the indispensable character of the product, or some other appropriate matter. Another good illustration could be run on the eighth page. Eighteen pages might be assigned for descriptions and illustrations of the products, the five pages following filled with testimonials of users, and the last page made a "how-to-order" page, including perhaps a guarantee clause, etc.

In catalogs of the kind just described, the first inside page is usually made a title page with very little matter on it, as shown in Fig. 1. Sometimes pages 1 and 2 are left blank and

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page 3—the second right-hand page—becomes the title page. Again, the book may begin with a "foreword," a brief history of the business, or an introductory talk about the product (see

FIG. 1

Fig. 2) on the first, second, and third pages, dispensing entirely with the formal title page. Occasionally, in his desire to get a great deal of matter in a few pages, the writer plunges

Our Standard

"Pure-Fresh-Warm-Air"

IN PRESENTING this catalogue we take the opportunity of assuring our many friends that we have spared no effort to maintain that high standard of excellence upon which the reputation of our goods for economy, durability and efficiency, has been so firmly established.

We invite your careful inspection of the following pages, illustrating our line of Warm Air Furnaces, feeling confident that their many distinctive advantages, both in design and construction, will be readily apparent to you.

We have been manufacturers of high-grade heating apparatus for over sixty years, during which time we have had a wide experience and gained an extensive knowledge of what should, in every respect, constitute a thoroughly efficient furnace. The line of Warm Air Furnaces which we now offer is the result of careful study and exhaustive experiments.

The growth of the Thatcher Furnace Co. has been phenomenal—starting with a small foundry manufacturing only a few furnaces. The popularity of our line has increased to such an extent that, in order to meet this demand, we have been obliged to steadily increase the capacity of our Newark foundry and some years ago we found it necessary to erect a second foundry.

These two foundries equipped with the latest improved machinery specially adapted to the manufacture of furnaces, now enables us to construct thousands of heaters of the same high standard of quality which first gained for us our reputation and success.

We make the best furnaces that can be made—we sell them at a reasonable price—we guarantee them to the utmost limit—and those who desire the best cannot but be impressed by our straightforward claims and the record of the sixty-three years through which "Thatcher" quality has stood the test.

THATCHER FURNACE CO.

FIG. 2

into the subject on the page usually set aside for the title page (see Fig. 3). When space is at a premium, even the inside pages of the cover are used for some feature of the copy that can be separated well from the main body of the catalog.

2. Not only should the work be laid out in detail as to cover, title page, and introductory page, if any, but also as to illustrations, text, testimonials, index, etc., for obviously the amount of straight text to be written depends on the size of the illustrations and the space that other features will take up.

Having decided on the size and number of pages of the catalog or the booklet, the style of cover and cover design, the inside paper and type, and other preliminary matters, it is best to estimate how many pages will be required for certain parts of the circular, how many for others, etc., so that just the right amount of copy may be written. With some classes of printed matter, it is well enough to write the copy first and then cut down or add to the matter, so as to get just the right amount for 16, 32, or more pages, as the case may be. In printed matter where it is extremely difficult in advance to give a head to each page of the dummy, or heads to certain pages, and to keep the matter strictly within the limits assigned, the better plan sometimes is to adopt a running-head style, as in Fig. 4. Then, if a description cannot be made to end on one page, it may be run over to another. Where cuts are used, proofs of all the cuts may be pasted in the best possible arrangement on the various pages, and then the spaces left for body matter calculated carefully so that the right amount of copy may be written for each space.

3. Estimating the Amount of Copy Required.—In Fig. 5 is shown page 2 of the same catalog of which the page shown in Fig. 1 is the title page. Before writing this page, the writer had decided on the style of the book, had laid out the job in dummy form, and had estimated about how many words of matter a page would hold after space had been allowed for the necessary engravings. When any special or unusual type face is to be used, the best way to estimate the number of

The CHEVROLET Eight

The mere statement that the Chevrolet Motor Company would begin the making of a new model is interesting news in itself; but the announcement of a Chevrolet valve-in-head eight will prove of extraordinary interest to motor car enthusiasts everywhere, who have been watching the growth of the eight cylinder movement in this country.

The Chevrolet valve-in-head eight is not merely another eight cylinder model. There is just as much distinction and intensified efficiency in this new car as possessed by the Chevrolet four cylinder types.

The new eight is as outstanding in comparison with other eights on the market as are the four cylinder Chevrolet models.

The Chevrolet eight has not only the best features to be found in other eights, but in addition has many exclusive points of distinction. And hence, from the very beginning, the Chevrolet eight will be able to take an important position among leaders of eight cylinder cars.

The Chevrolet eight will appeal to a class wishing to enjoy the charms of driving an automobile in which the motor does not lapse in its power impulses, but furnishes a driving force as constant as the flow of Niagara.

You may rest assured that we satisfied ourselves as to the merits of the eight before announcing it.

In strenuous tests over every conceivable road, the car proved that it has the necessary stamina for any road condition.

Never did the machine hesitate.

Never for a minute did the power wane.

On all trips the mechanism responded readily. For thousands of miles in sand and clay, rain and mud,

206C-I L T 102C § 19

FIG. 3

The Telegraph Gets Results

Telegraphic replies to inquiries get the business before your competitors are heard from

On Sept. 14th we sent through your office nine Night Letters to prospective purchasers of our goods from whom we had received inquiries I am pleased to advise that out of nine prospects, we received favorable returns from eight, and I wish to express my satisfaction with the service rendered

"It is our intention to use this service from time to time, for we feel confident it is one of the best ways of presenting ourselves to the trade to secure the quickest and best result."

HART & CROUSE CO
Washington, D C *By Eastern Sales Manager*

* * * *

Opportunities of this sort occur frequently

On the occasion of a County School Teachers' Convention, held at Jackson, Miss , the S. J. Johnson Co. sent a telegram to each of the 178 teachers in attendance, announcing a special Ladies' Ready-to-wear Sale, and inviting them to their store. The telegram also called attention to the store's advertisement in the daily papers, and solicited the mail-order business of the visitors after their return home. The following is taken from a letter from the Johnson Co.

"We have never had such prompt results from any form of advertising. We know that at least 50% of the teachers that received one of our messages visited our store that day, for they mentioned the fact that they had received the telegram. No doubt even a greater percentage came Since that and find that we have received orders from over half

FIG. 4

words required is to get some printed matter that has been set up in the type desired, measure off on it the size of the page, and make a count of the words; or count half a dozen lines and get an average.

It is a good plan to know how to estimate the amount of copy if you cannot procure a page of matter set in the right size and style of type. In such a case the average number of words can be taken on a page of Old-Style Roman and a larger or smaller amount of reading matter allowed for the page to be set in the special type according to whether that type is more extended or more condensed than Old-Style Roman. In the case of Cheltenham, a rather condensed type, about 20 per cent. more reading matter should be allowed than would be necessary for the Old-Style-Roman page.

Of course, no writer can prepare his copy so that it will always fill the assigned space exactly, but after a little experience he will be able to come within a few lines of the right amount on most pages and strike it just right on many. When he gets the first proof of the set copy, he can cut out a line or so somewhere if the matter overruns the alloted space; or, if it runs short and no more matter can be added without making the language seem "padded," perhaps an extra subhead can be inserted between the two paragraphs to take up the shortage, provided the pages are set in a style in which subheads are placed between paragraphs.

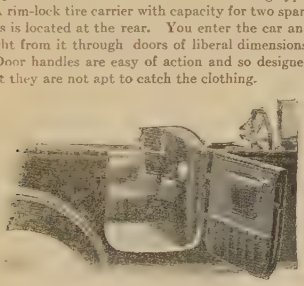
4. Failure to follow some such system as that which has just been outlined will result in too much or too little matter being prepared for certain parts of a catalog, and this will mean extra labor, time, and expense. In Fig. 5, for instance, if the writer had written 50 words more, the matter could not possibly have been used on this page, and, as the following page was devoted to a different branch of the subject, none of it could have been carried over. The writer would have had to "kill" 50 words somewhere.

It often happens that the treatment of one subject will cover a number of pages, but the number of pages that will be devoted to a subject should be determined in advance and the

Battery and tool compartments are neatly concealed beneath the dust shield, alongside the running boards—but immediately accessible. The simplicity of the windshields is most pleasing. No unsightly stay-rods are required to hold them in position. They are all of the clear vision, ventilating type.

A rim-lock tire carrier with capacity for two spare tires is located at the rear. You enter the car and alight from it through doors of liberal dimensions.

Door handles are easy of action and so designed that they are not apt to catch the clothing.



The wide tonneau doors, the auxiliary seats neatly concealed, and the electric light which illuminates the entrance

Entrance to the driver's seat is facilitated by the hinged steering wheel which swings downward, but is held securely when driving.

As you enter the car you are impressed with the roominess of the interior arrangement. The simple luxury of the appointments is inviting.

Cadillac upholstery is truly a revelation. It represents the most advanced developments in thorough comfort-giving qualities. The covering material is plaited over specially designed deep coil springs. Extreme inequalities of the road are reduced in their effects to the lowest minimum, while minor inequalities are lost in its soft resilience. The entire construction is conducive to the very acme of seating luxury.

The seats of open cars are luxuriously upholstered in selected full hides of hand-buffed black leather.

Enclosed cars are upholstered in first quality selected fabrics, furnished in a variety of patterns.

Auxiliary seats—in cars so equipped—fold snugly into compartments, out of the way when not in service. This feature is in marked contrast with the cumbersome type which fold against the tonneau sides and interfere with passengers' comfort and convenience.

There are pockets in the doors to care for parcels.

In every detail there is striking evidence of the care and forethought to provide every comfort, convenience and facility which the most exacting could demand.

And, as you relax and rest from the strain and fatigue which motoring may heretofore have imposed, you appreciate more and more the delight and inexpressible charm of owning and driving a Cadillac.

The Cadillac Clientele

THE Cadillac has always been regarded as a car apart—a car in a class by itself. Today it is in a World of its own.

Each year sees the Cadillac become more and more the car which is bought, not because its price is what it is, but because of what the car itself is—and because of what it does.

It is the choice of the buyer who can easily afford any car, no matter what its price, but who recognizes the advantages of Cadillac ownership and who realizes that he cannot obtain the same advantages in any other car, no matter what price he pays.

It is likewise the choice of the buyer who would prefer to pay less for a car but who also realizes that only in a Cadillac is it possible to obtain the advantages which the Cadillac affords.

Rear of Seven-Passenger Car, showing spring suspension, license bracket and rim-lock tire carrier. There is capacity for two tires

writer should endeavor to prepare just the required amount of matter. Where there is some doubt as to how an article intended to cover several pages will run out, it is a good idea to furnish with the copy some optional paragraphs; that is, paragraphs that may be used if they are required to fill a space or may be left out if they are not needed. In such cases, a memorandum should be written near the optional matter, making it clear to the printer that he may or may not use it, according to the need.

5. Some catalogs and booklets are prepared on the loose plan of going ahead and writing as much matter as the various subjects seem to require, and having it set without estimating or having any regard as to how many pages any particular subject may require. When this is done the only way the pages can be made up well is to let the matter run along in a plain style, without page heads, or to adopt a running-head style. Even then there is danger that copy written up for a 48-page circular will make 52 pages, which will necessitate either killing four pages of the composition and bringing the number back to 48 pages, or supplying more matter and bringing the number up to 56 pages, a multiple of 8. Besides, the running-head-title style is not suitable where it is desired to make certain features of the catalog prominent.

6. There are catalogs sent out with pages partly filled with text matter and partly blank, but such arrangements, unless artistically treated, are commonplace, and lack the pleasing symmetry of the circular with pages uniform as to the amount of matter on them. This criticism does not apply to pages containing special display features; these are not always expected to be uniform with other pages. A final page of a circular with a little blank space left does not necessarily present a poor appearance. Sometimes, it is better to leave a half page blank at the end of a circular than to put in matter that is obviously of a padded nature, but, as a rule, blank parts of text pages in the other parts of a circular should be avoided. When blank parts do occur through inability to estimate the amount of matter accurately, and enough appropriate matter

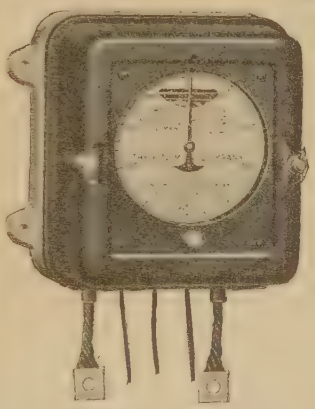


Figure 23. Sangamo auto base amperehour meter with variable resistor, as built for the Pullman Company.

Under such conditions, a plain four circle integrating dial as used on most watthour meters may be employed, this dial giving the total readings in amperehours of input or output over any period from the preceding reading.

Totalizing Duplex Dial

A type of dial originally developed for use on meters installed with batteries on head end railway train lighting equipment is the duplex type shown in Fig. 21. This dial has two sets of integrating circles; one for total charge and the other for total discharge, each set of gears having a detent arrangement on the first driving gear so that only one set of circles is registering at one time. This type of train may be applied with a meter in circuit where the reversals of current are *not* at frequent intervals; that is, where there are long periods of discharge succeeded by complete cycles of charge, but cannot be employed with meters on floating batteries or in other cases where there are short cycles of discharge and charge, such as axle generator service.

Commercial Applications of Amperehour Meters

In order to operate a battery efficiently and get good service from it, it is necessary to control the charge and discharge as accurately and intelligently as possible.

With the lead battery the state of charge may be accurately determined by measuring the specific gravity of the electrolyte. There is also a change in voltage with the state of charge that indicates when the battery is fully charged and also when it is fully discharged. However, the voltmeter method of determining the state of charge of a battery is not reliable since the voltage depends upon a number of variable factors. The ordinary user of a battery is unable to use a voltmeter with any degree of assurance.

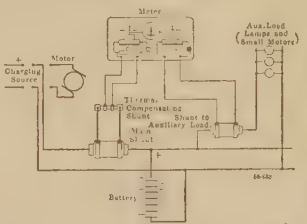


Figure 24. Diagram of Circuits. Sangamo Duplex Element Amperehour Meter.

FIG. 6

cannot be written to fill them, sometimes an illustration or a trade-mark can be inserted.

7. Estimating Copy for Illustrated Pages.—The size of the cuts should be decided on first in order to learn approximately how much space they will take up and how much room will be left for text, because printers will charge extra if they must set additional matter after the first proof is submitted. However, it is usually necessary to cut out or add a line or two on some pages of a first proof, no matter how careful the writer may be. It will simplify the work for both the writer and the printer if the exact shape and size of the cut is drawn on the page of the dummy on which the cut is to be used. If the cut is not rectangular, but is of irregular shape, it is advisable to show the irregular shape. This can be done easily by placing the cut on the page in its proper position and drawing a line around it.

8. Handling of Illustrated Features.—It is in illustrated catalogs, booklets, and folders that the writer will have opportunity to use his best judgment about good effects in printing. Fig. 6 shows a difficult problem. The balancing of both a light line cut and a half-tone with its heavier weight of color along with the copy is something that requires considerable practice in planning. This problem comes up often in catalogs that are highly technical, where both the machine and a diagram of its workings require a showing on the same page. Fig. 6 would have been improved if the half-tone had been reduced in size a little and surrounded with more white space.

LAYING OUT THE JOB

MAKING UP A DUMMY

9. The ability to lay out a dummy neatly will often make it possible for the advertisement writer to get an order that he would otherwise lose. If he will use a dummy showing the cover stock and inside paper, and then paste in clipped illustrations of a character something like those to be prepared,

letter in the headings of the various sections of text, and draw the borders in the colors that will be used in printing, the advertiser can form a good idea of how attractive the finished work will be.

If the writer goes to the printer first, the printer can have dummies (blank paper bound in style of the finished book) made up of one or more qualities of paper and cover and in a size that will cut without undue waste. The printer can also lay out a page showing the best effect that he can produce. An experienced writer may have the best ideas and may be able to suggest a better style of page, type, cover, and inside paper than can a printer without a good knowledge of the kind of work wanted, but it is always best to give the printer a chance to recommend and make up a dummy of the paper that is readily available. The dummies that the printers make up are very convenient for planning copy and for showing the advertiser the style contemplated. Where printers receive work regularly from an advertisement writer, they are willing to keep him supplied with dummies, free of charge.

10. Outfit for Preparing Dummies.—It is an excellent idea for the advertisement writer to have a box of water colors, bottles of red ink and black India ink, and a few brushes to assist him in getting up color effects. He should take care of all the pieces of attractive cover and other papers that he gets. A great many covers of catalogs are printed on one side only, and by reversing such covers they can be used in making up dummies for advertisers. It is also an admirable plan to keep a scrap book in which to paste pieces of printed matter that show good color combinations, typographical styles, etc.; such a book will prove a valuable guide and will perhaps save much costly experimenting. The sample books that paper concerns send out afford many fine examples of good color effects.

MAKING PAGE LAYOUTS

11. In order that the writer may make his ideas clear to the printer, he should perfect himself in the making of layouts, for by means of these he can determine very closely

what the finished work will look like and also insure securing the reproduction of his ideas in type. Great care should be exercised in the preparation of layouts, as a very slight mistake, such as writing the size of the body type wrong, might necessitate the resetting of the whole job.

Before making a layout, it is necessary to determine the size of both the cover and the inside pages. If a dummy has been made, these details will have been fixed.

Sometimes it is advisable to have the cover lap the inside pages $\frac{1}{4}$ inch or more; this style is widely used for high-grade booklets. This is a little more costly than when same dimensions are used.

12. Layout for a Catalog.—The various steps in making a layout will be made clear by illustrating the plan of a layout for a $5\frac{1}{2}'' \times 7''$, 16-page catalog advertising carpets and rugs, the cover of which is to be printed from type on antique cover stock, in bright-brown and green-black inks, while the inside pages are to be white antique book stock, printed in the same colors as the cover.

13. Cover.—The first step is to lay out the cover design carefully on a layout sheet cut to the proper size and then paste this on the dummy, taking care to allow generous margins. In Fig. 7 is shown a layout that could be used for the cover of this catalog. This production is only half as wide and half as high as the original, and the outside lines are merely to show the size of the page. Note the simplicity of the design and the fact that only the name of the article is in color. Another good color scheme for the design would be to put only the rules or the ornament in color, with the remainder—that is, the type lines—in the green-black. Note that in Fig. 7 the design occupies only a small portion of the page.

14. Title Page.—In Fig. 8 is shown a layout for a title page of this same catalog. Note the simplicity of design, the generous use of white space, and that the setting is entirely in upper and lower case. Fig. 8 is only half the length and width of the original layout. The outside lines are merely to

I L T 102C § 19 FIG. 7

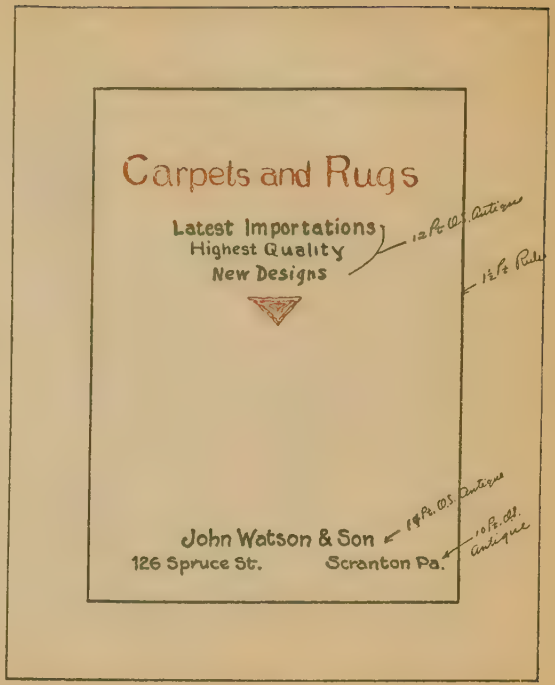


FIG. 8

show the boundaries of the page. The same is also true of Figs. 9, 10, 11, and 12.

15. Body Pages.—In Fig. 9 is shown the layout of the first page of body matter with the head "sunk" 4 picas; that is, placed 4 picas lower than the beginning of the other pages of body matter. The first paragraph is started with an ornamental initial in two colors, the letter being in bright brown and the ornamental portions in green-black. This is to be page 3 of the catalog, the idea being to leave page 2 blank.

Fig. 10 shows the layout of two facing pages of the regular body matter of the catalog properly margined and laid out for the printer. As the booklet is to be printed on white antique stock, Old-Style Roman type will be appropriate for the body matter and Old-Style Antique for the headings and subheadings. To make the body pages easy to read, they will be set 21 picas wide, allowing ample margins all around, and especially wide margins at the outside and bottom.

It will be seen by referring to Fig. 10 that the subheadings of this catalog are to be set in the margins. These are placed outside the first line of the paragraph dealing with the subject mentioned in the subheading, with about 12 points of space between the side of the body matter and the subheading. The headings are to be squared on the body-matter side; that is, on the left-hand page, the subheading will be flush on the right-hand side and irregular on the left-hand side, while on the right-hand pages the subheading will be squared on the left-hand side and irregular on the right-hand side.

All text pages of this catalog are to have a running head set in 8-point caps. This head is to be centered in the measure, and underscored by a light rule, as shown in Fig. 10. This style gives uniformity to pages without page headings. The layout shows the method of marking the size of type and measure, and will be easily understood by the printer.

Figs. 11 and 12 show how the cover page and the title page of this catalog job look when set up.

16. Remarks on Layouts.—These layouts, one for the cover, one for the title page, one for the introductory page,

and one showing the desired arrangement for the regular body pages, are ordinarily enough to convey the writer's ideas to the printer. But if some special arrangements are desired for other pages, additional layouts should be made.

If the laid-out work is to be submitted to an advertiser for critical inspection, it is well to wait until he has passed on it before writing in the directions about type, etc. In such a case, it would be advisable to make the cover layout on the cover page of the dummy, so that the advertiser can see how the colors of the inks harmonize with the cover stock. The other layouts could be made on layout sheets first and then pasted in the dummy. If the dummy is not to be shown to any one for critical inspection, directions about type, etc. may as well be written on the sheets at once.

FOLDERS

17. General Plan.—The general plan outlined for catalogs and booklets applies in part to folders, because many folders are simply brief catalogs or booklets.

For instance: a folder of two, four, six, or eight pages may be used to describe one or two articles in the same way as a catalog would be used to describe a large number of the same kind of articles. A short essay of a few pages can be put on a folder or a longer essay put into a booklet with more illustrations and perhaps some testimonials.

The first thing to do when planning a folder is to decide how, when, and where it is to be used.

The answers to these three questions will determine the size, how many colors are necessary, and whether special illustrations, special shapes, or special folds can be used.

18. Size of Folders.—Package folders are usually of a size that will fit the package either flat or folded. Folders for use with correspondence (known as inserts) or hand-out folders for distribution by dealers are made in multiples of pages which are $3\frac{3}{8}$ in.$\times$6 in. in size, in order to fit, either flat or with one or more folds, a No. $6\frac{3}{4}$ envelope.

Folders that sell direct by mail or folders sent through the mails to precede or follow salesmen are made to a size that will best fit the subject and cut without waste from standard-size papers or cardboards.

19. Small mailing folders often have a post card as a part of the folder, to be torn off and returned by the recipient. In that case it is necessary that the folder itself be made of cardboard that has at least the thickness of the regulation government postal card.

Where half-tones are used it is imperative that the cardboard have a coated surface.

It is also necessary to have a coated cardboard that folds without breaking.

One paper that meets these three necessary requirements of the stock to be used on small mailing folders is specified as 22½″ ×28½″—160-pound Folding Translucent. Instead of 160 pounds to the ream, this stock is sometimes known as 3½-ply. It is made in white and many colors. Samples can be obtained from most paper dealers.

As the size of the full sheet is 22½ in.×28½ in., the most widely used sizes of small mailing folders are 5½ in.×14 in. and 7 in.×11 in. (which cut eight out of a full sheet), and 8½ in.×11 in. and 7¼ in.×14 in. (which cut six out of a full sheet).

Mailing cards that are not intended to fold should be on a heavier cardboard either of a coated or uncoated surface, depending on the kind of cuts used.

This heavy cardboard is known as Printers' Blank, and is made from 4-ply up. 6-, 8-, and 10-ply are the thicknesses most used.

This stock can be had uncoated, coated on one side, or coated on both sides. Colors in heavy-weight cardboard are very difficult to obtain, and when obtained are not very satisfactory. It is better to use white stock and print a tint block of the color desired on the white stock. Of course, on large orders the paper mills will make the stock of the color desired if the advertiser can wait from 3 to 6 weeks for delivery.

20. Large mailing folders should be made of a size that cuts to good advantage from standard enameled or S. & S. C. book papers, because practically all of these folders use half-tones to show the goods, and these require a smooth surface.

The most generally used sizes are 19 in.×24 in. (which cuts two out of a sheet 25 in.×38 in.) and 16 in.×22 in. (which cuts four out of a sheet 32 in.×44 in). Of course the full 25″×38″ sheet can also be used if the space is desired to tell the story or the idea behind the plan is to suggest bigness.

21. Extra Colors.—To get attention, mailing folders should usually be in two colors at least, one dark color and one bright (or light) color. Black alone, or any one color, is, as a rule, too commonplace in present-day advertising. Usually two colors are sufficient, except where a good showing of the product or article requires the use of more.

Fig. 13 shows various forms and designs of folders. Fig. 14 (*a*) shows an attractive folder as folded to mail; Fig. 14 (*b*) shows the same with one fold open, and view (*c*) shows the folder entirely unfolded. The size of this folder was 8½ in.×11 in. when flat.

22. Special illustrations should be used wherever possible for the front of mailing folders. The illustration should be in keeping with and reinforce the message in the headlines on the front of the folder.

Stock cuts, which illustrate general phrases, and are sold by concerns that make a specialty of preparing them for small advertisers, are very good when it is a question of keeping down the expense.

It is much better, however, to have special drawings made. A folder has more character when the headlines are not strained to meet a general cut. Compare Fig. 13 (*a*) with Fig. 14 (*a*).

Sometimes it is better not to use any picture whatever on the outside of the folder. The message in Fig. 13 (*b*) would not be improved by the use of either a special cut or a stock cut.

23. Special Shapes.—Advertising men are often called upon to get up circulars and folders in odd shapes. The advertiser will want something the shape of his package or trademark, or something not built at right angles.

Circles, octagons, diamonds, ovals, etc. are very attractive, but they are very difficult to produce even by the best of printers, and almost impossible to secure except in metropolitan papers.

Some advertisers have used round booklets and folders printed by high-grade printers, with the result that only a very few copies were really properly cut out.

Fig. 13 (*c*) shows a mailing card cut to the shape of the product. This card was produced in New York City, where there are several companies that make a specialty of making any kind of die for cutting out such work. This die is made from brass, molded to the proper shape and then sharpened on the edges.

Steel rule is sometimes curved and cut for special shapes by the printer and then the cards are cut out by the steel rule design. But where sharp corners are desired a brass die must usually be made.

In the original of Fig. 13 (*d*) the young lady's picture is a part of the second page, and an opening is cut in the first page to make the reader more curious to see the rest of the picture, which shows the young lady using a typewriter—the product advertised.

Such square designs can readily be produced by using steel rules, which will be found in the equipment of nearly all printers.

Any irregular design should not be planned until the advertising man has taken up the matter with either his local printer or some printer in one of the larger cities, and is sure that he can obtain the die for cutting the design. It is well, too, to consider whether the cost is justified.

When planning cut-out designs the advertising man must make the size smaller than the size which cuts to advantage from the stock, because the printer must have room beyond the design to handle the cutting.

24. Special Folds.—Fig. 14 (*a*) and (*b*) and Fig. 14 (*c*) show a mailing folder which folds so that the name which carries the entire circular is sure to be on the post card when it is returned. Fig. 13 (*a*) also shows this same idea but on a smaller folder.

This kind of fold does not require any special or slower work on the part of people who do the folding or the printing.

Fig. 13 (*e*) shows a lock fold with self-addressed postal. This flap end is die cut with steel rule, and in the folding the point is run through the slot, which is also cut with steel rule.

This style fold will usually hold the entire folder intact while going through the mails.

Fig. 13 (*f*) shows another method of folding. It is the same as Fig. 14 (*c*) with the exception that the post card is separate and inserted between two straight slits so that only the name and address on the post card show on the front of the mail piece. As the cutting is straight lines with steel rules, it can be done by almost any printer. The folds shown in Fig. 13 (*e*) and (*f*) are used where a strong appeal is made to return the card.

MAKING FOLDER LAYOUTS

25. The methods followed for laying out booklets and catalogs can also be used for folders to be used in packages, for counter distribution, or for correspondence inserts.

In making layouts for mailing folders, the advertising man must be careful in estimating the amount of copy for each section of the folder, because the size and position of the display lines and pictures is important and they must be logically arranged for the best selling force. Also, the colors must be chosen and placed with the idea of strength as well as good taste.

Fig. 15 (*a*) shows the layout for the front fold of the mailing folder shown completed in Fig. 14, which was issued primarily to interest architects to the extent of making them ask for a new catalog.

Note in the second fold [Fig. 15 (*b*)] it will be seen that the address used to carry the folder is the same one that shows

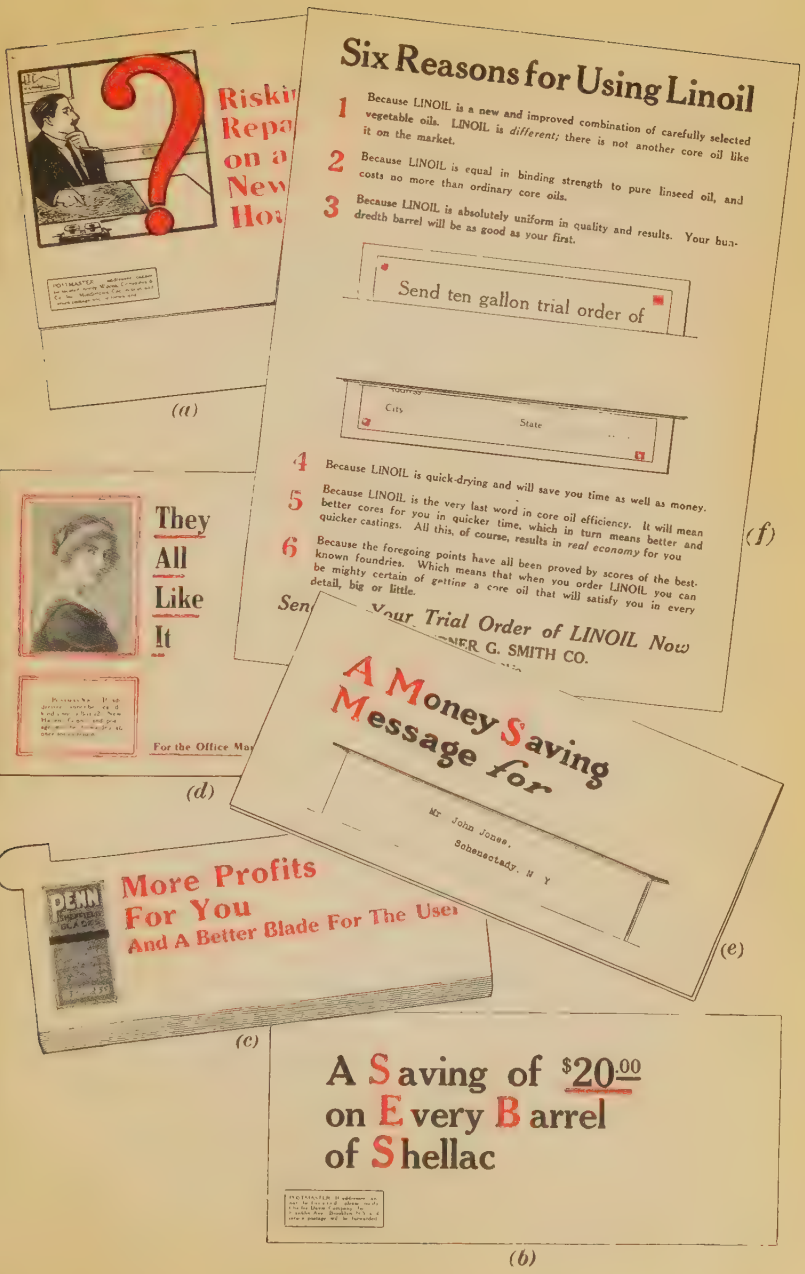

Six Reasons for Using Linoil
1 Because LINOIL is a new and improved combination of carefully selected vegetable oils. LINOIL is *different;* there is not another core oil like it on the market.
2 Because LINOIL is equal in binding strength to pure linseed oil, and costs no more than ordinary core oils.
3 Because LINOIL is absolutely uniform in quality and results. Your hundredth barrel will be as good as your first.
Send ten gallon trial order of
City
State
4 Because LINOIL is quick-drying and will save you time as well as money.
5 Because LINOIL is the very last word in core oil efficiency. It will mean better cores for you in quicker time, which in turn means better and quicker castings. All this, of course, results in *real economy* for you
6 Because the foregoing points have all been proved by scores of the best-known foundries. Which means that when you order LINOIL you can be mighty certain of getting a core oil that will satisfy you in every detail, big or little.
Your Trial Order of LINOIL Now
G. SMITH CO.
(f)
Riski
Repa
on a
New
Hou
(a)
They All Like It
For the Office Ma
(d)
A Money Saving Message for
Mr. John Jones,
Schenectady, N. Y.
(e)
More Profits For You
And A Better Blade For The User
(c)
A Saving of $20.00 on Every Barrel of Shellac
(b)

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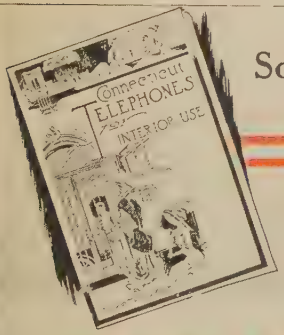
FIG. 13

Every Architect Should Have
This Book of Reference
Sent FREE on Application

POSTMASTER

(a)



Some Of The Things That It Contains

Battery and cable specifications.

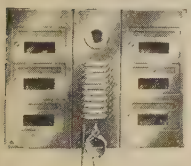
Wiring Diagrams and complete descriptions of interior telephone systems for factories, public buildings, apartment houses, residences, etc.

A complete and separate book of wiring specifications.

Valuable information about electric reset annunciators, push button and other electrical specialties, break-glass fire alarm stations, etc.

Not Merely A Catalog But A Book Full of Valuable Data and Information

In this new Connecticut Catalog No. 24, just off the press, we have incorporated a large amount of



One of Our Regular Vestibule Telephone Sets

No. 84 Vestibule Telephone, equipped with 2 No. 66 cords and fitted with Braid armored receiver cord

Check and Mail This Post Card

..... Send me, free, your new Reference Catalog, No. 24, on Interior Telephones, etc.

POSTMASTER

(b)

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FIG. 14

Some Of The Things That It Contains

Battery and cable specifications.

Wiring Diagrams and complete descriptions of interior telephone systems for factories, public buildings, apartment houses, residences, etc.

A complete and separate book of wiring specifications.

Valuable information about electric reset annunciators, push button and other electrical specialties, break-glass fire alarm stations, etc.

Not Merely A Catalog But A Book Full of Valuable Data and Information

In this new Connecticut Catalog No. 24, just off the press, we have incorporated a large amount of information of special value to architects—in order to make it a book of reference. It is more than a mere catalog of Connecticut interior telephones and electrical products, which are fully described and illustrated in the book. [illegible] book. It will be mailed free to any architect who checks, signs and mails to us the post [illegible] below. Do this now, lest you overlook the [illegible] later.

CONNECTICUT

Cordless Vestibule Sets

Here's a vestibule set that's an innovation—nothing else like it on the market. It fits flush with the wall, has no receivers, transmitters, cords or hooks projecting—nothing to be broken, stolen or get out of order. The neatest and most convenient vestibule set ever designed for apartment houses.

Patent Applied For

"Push Button—Then Talk"

[illegible] talk toward the perforated sound opening. You need not stand close—you can even stand ten feet away and your voice will be heard perfectly at the other end.

[illegible] vestibule set is but one of many Connecticut features which we have put [illegible] market ahead of the times in our twenty [illegible]

Connecticut goods are quality [illegible] ached by leading architects [illegible] acquainted. Send for the new Catalog today.

Connecticut Telephone & Electric Company, Inc.
Meriden, Conn.

POST CARD

PLACE STAMP HERE

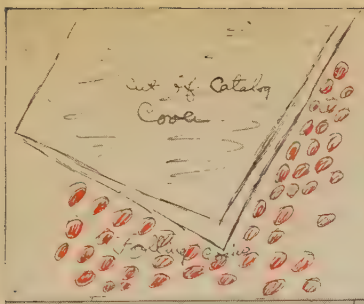
Connecticut TELEPHONE & ELECTRIC Company, Inc.

MERIDEN, CONN.

(c)

I L T 102C § 19

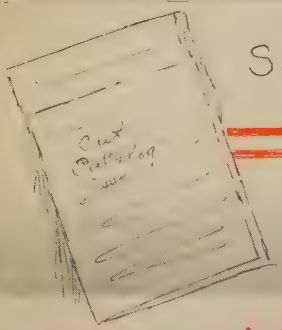
FIG. 14



Every Architect Should Have
This Book of Reference
Sent FREE on Application

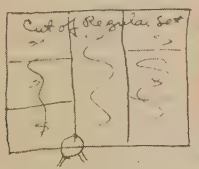
Postmaster Notice

(a)



Some of the Things That
it Contains

Not Merely A Catalog But A Book Full of
Valuable Data and Information



One of
Our Regular
Vestibule
Telephone
Sets

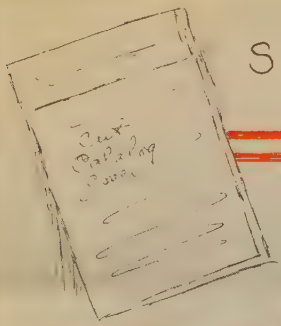
Check and Mail This Post Card

.....Send me, free, your new Reference Catalog, No. 24 on Interior Telephones, Etc.

Postmaster Notice

(b)

FIG. 15

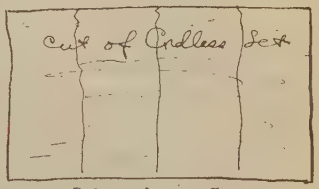


Some of the Things That it Contains

Not Merely A Catalog But A Book Full of Valuable Data and Information

CONNECTICUT

Cordless Vestibule Sets



Patent Applied For

"Push Button-Then Talk"

Connecticut Telephone & Electric Company, Inc.
Meriden, Conn.

POST CARD

PLACE STAMP HERE

Connecticut TELEPHONE & ELECTRIC Company, Inc.

MERIDEN, CONN.

(r)

206C-I L T 102C § 19

FIG. 15

the manufacturer who returned the card. This is a feature of folding that makes impossible the return of cards without being signed. It also makes it easier for the prospect to return, as the card is already signed.

The headlines of the inside spread of this folder [Fig. 15 (*c*)] tell the entire story in such a manner as to create a desire for further reading.

The principal idea in laying out mailing folders is to use heavy display lines, and medium or light type faces for the reading matter. This gives contrast; and if the headings contain a real message the contrast will force a reading and get action.

Do not be too explicit in giving instructions to printers on mailing folders. Pick out a bold type and a light type and give blanket instructions such as "Use Cheltenham Wide for body and Cheltenham Bold for display." This avoids arbitrary sizes that are difficult to estimate correctly.

SEEKING COOPERATION OF PRINTER

26. With a general idea of what he requires in the way of printed matter to accomplish a given purpose, the writer of a catalog, booklet, or folder should seek a first-class printer and enlist his aid in deciding the details of paper, typography, color scheme, etc. For high-grade work a high-grade printer should be consulted, even if it means having the work done in some other city than that in which the writer is located.

If the writer undertakes unaided to decide about the size of the catalog or booklet he wants, the kind of paper, etc., he may find when his copy has been written and he is ready to have the job printed that his plans will have to be changed entirely. There are a great many details connected with the printing of the various grades, sizes, and weights of paper with which no one can possibly become conversant without years of practical experience. For instance, there are many grades of enameled stock, supercalendered stock, antique stock, plate-finish stock, and wove and laid antique stocks, each one

of which is available for distinctive classes of work. It may be that the writer would select an enameled stock for a certain folder that, while it would look very attractive, would not have the durability or the printing qualities essential for that particular piece of printed matter. The high-grade printer will, in many instances, be able to save money for the writer by suggesting a grade of paper that is cheaper than the one originally suggested, and yet almost exactly similar in looks and printing qualities. He may be able to suggest a paper that will cut to greater advantage. It may be that the paper called for by the writer could not be obtained in that particular city or town and that the printer would have to send away for it, thus delaying the work; whereas, if the printer were consulted in the matter, he could suggest some paper that is carried in stock, and thus save a week or 10 days in the time of delivery.

27. The advertising writer may want delivered in a day or two a job that is to be printed on both sides of enameled stock, and in which large type and a number of line cuts are to be used. As the ink dries very slowly on enameled paper, the sheets usually have to lie 2 or 3 days after being printed on one side before they can be "backed up" (printed on the other side). If this is not done, the ink on the first side will adhere to the platen of the press and come off on the opposite side of the sheet, making a slur that would spoil the work. The printer in a case like this could perhaps suggest another stock that would serve the purpose of the writer, and that by reason of its absorbent qualities could be printed on both sides without any delay, thus saving days of waiting.

The printer should also be consulted as to the harmony of the cover and inside stocks of booklets, catalogs, etc., as he may save the writer from making a blunder in choosing inharmonious combinations.

Unless an advertiser is sure that the price quoted by a printer on a job is fair, he should get estimates from two or more printers. It is usually a good plan to get competitive bids, but it is not always advisable to give the work to the lowest bidder. The lowest bidder may be a printer that is

careless about presswork and other fine points of printing, and the better work of the higher-priced printer may be worth more than the difference between the bids. There are a very few high-grade printers that will not submit competitive bids, but will take fine catalog work only on the condition that the exact price be determined after the job has been completed. The subject of cost is a complex one and requires comprehensive knowledge of the cost of composition, make-up, presswork, stock, and general expense. The inexperienced person need not expect to be able to figure such items accurately, but should depend largely on a reliable printer. One who must have a catalog at a cost of 6, 8, or 10 cents a copy can get it, but of course it will not be the kind of catalog that could be furnished for 25, 30, or 40 cents a copy. The difference in quality of both workmanship and material should be kept in mind.

WRITING THE COPY

METHODS OF SECURING DATA FOR TEXT MATTER

28. Amount of Copy Required for Catalogs, Etc. Copy for catalogs, booklets, folders, etc. differs from copy for advertisements principally in the matter of extent. Some of the chief selling points of the advertiser's goods or his service are exploited concisely in his advertisements. They attract attention and develop interest; in other words, open the way. The remainder of the story is told by the advertiser's printed matter, which necessarily goes more into details than does the advertisement. Intelligent study and research must usually be carried further when preparing the catalog and the booklet than when preparing the advertisement, because the printed matter designed to close a sale must give all the information necessary to close it.

29. Of course there is a wide difference in the matter of detail information between the 8-page booklet that treats of only a simple subject, or some characteristic features of a

broad subject, and the 48- or 96-page catalog giving full information about the many divisions of a broad subject. The National Cash Register Company, for example, might print an 8-page booklet with the title of National Registers versus Cheap Registers, devoted solely to some general points of superiority of the National Registers over those of other manufacturers, that would be very different from the complete catalog that it would send out in response to inquiries about registers. Therefore, it does not follow that every piece of printed matter should deal with all the features of a business. If the advertising office may be compared to a battleship, then it may be said that there is need for the 3-inch rapid-fire gun and the "six-pounders" as well as for the 12-inch rifle. Each fills a certain need. The advertiser must use his judgment and not try to make a booklet or folder answer if a large catalog is needed, nor should he use a large catalog if a brief booklet would better meet the need.

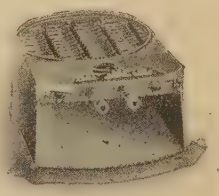
30. Securing the Necessary Data for Booklets, Etc.—There is nothing mysterious about the way in which skilled copy-writers secure the material that enables them to turn out ten or twelve different booklets on as many different subjects in a month.

The study of an advertiser's old printed matter often shows strong points about the business or its products that have never been written up as they should be. But the copy-writer cannot depend for his information on the old printed matter of the advertiser. He must get at the root of the problem by examining the article to be sold and by asking questions, just as if he were a prospective buyer. If it is a manufactured article, he should visit the factory and look into the process of making and talk with the inventor or designer. He should go direct to the manufacturer for an exhaustive interview, not only to find out about the product itself but also about the manufacturer's previous experience with booklets and catalogs, if any; and he should find out what advertising literature has seemed to pay and what has not, what the manufacturer has found to be the best selling points of the article, what com-

"Crescent" Warm Air Furnaces

For Wood or Coal

The "Crescent" Furnace is made to meet the growing demand for a furnace in which either coal or wood may be used as desired. Until recently furnaces were built for one kind of fuel only Anticipating the need for a coal and wood burning furnace, we have perfected one which amply fills these requirements. This is important in sections of the country where wood is largely used. The base and grates—as shown in the accompanying cut are the regular "Meteor" type—being triangular in form and so arranged that any bar can be easily removed without disturbing the others.



Feed Door The especially large feed neck is provided with double feed doors—and when burning coal only the lower door need be used, while with wood burning the large chunks necessitate the use of both doors.

The Combustion The "Crescent" Furnace has a very high combustion chamber and radiator combined in one. The top and bottom cast iron plates, of this radiator, are fastened to the steel sides by means of wrought iron turnbuckles. This feature prevents the breaking off of the lugs due to expansion, which would occur if long rods were used. A division plate is so arranged that the gases and smoke pass entirely around the radiator, instead of only half way, as in many other furnaces of this particular type. This division plate may be placed on either the right or left hand side of radiator, according to the location of the chimney.

Fire Travel The division plate causes the smoke and gases to travel in one direction around the entire circumference thus evenly heating all the three heating walls of the radiator, thereby producing the greatest amount of efficiency for the smallest consumption of fuel.

Damper Regulator With the "Crescent" as well as other furnaces shown in this catalogue, a complete damper regulator is sent. This consists of a sufficiently strong brass safety chain to connect with a handsome nickel plated regulator which is placed at any convenient point on the upper floor—thus allowing the furnace draughts to be controlled either from the basement or upstairs.

FIG. 16

petitors are offering and what literature they are using, the condition of the market, and various other points. The questions that inquirers ask and their reasons for not purchasing should be suggestive of what is required.

31. The writer need not imagine that with a superficial examination of an article or a brief inquiry into the needs he can go to his desk and write a catalog or a booklet that will sell the goods to every prospective purchaser. Plans and argument that sell goods are founded on salient facts, and such facts cannot be ascertained except by a close study of the commodity to be advertised. No amount of skilful writing will compensate for a scarcity of vital information. For example, to write a catalog containing such details as are contained in the page shown in Fig. 16 requires a close study of the article and collaboration with those possessing technical knowledge of the subject.

32. There is a great opportunity for the capable catalog and booklet writer. Rarely does a pamphlet exploit the fundamental selling points of an article as it should. Points that the good salesman uses every day are often overlooked when the catalog is prepared. It is advisable to interview the best salesmen of the advertiser's goods when possible. They will be able to give much valuable information.

Just as in a news article, where the items of information command interest, so in the catalog or booklet, the interesting facts are the most important features. Especially in catalogs directed to people possessing technical training, such as engineers, should the writer deal with details; such readers have little patience with a catalog that is full of flowery phrases, popular descriptions, and imaginative language but does not give definite information.

33. Libraries, Textbooks, Etc. as Aids to Copy-Writers.—Reference books are of great service to writers of advertising literature. If it is desired, for instance, to get up an attractive booklet regarding the value of real-estate investments around New York City, a good plan would be to study the history and development of New York, from the

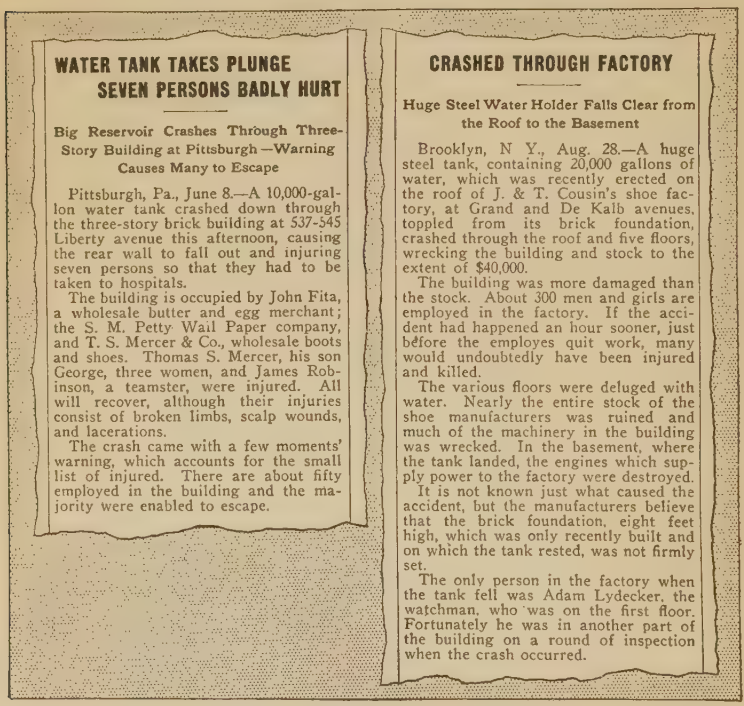
investment point of view and to get the figures of some of the sales of real estate that occurred in and around that city many years ago, and then compare them with recent sales in order that the increase in values may be shown. This does not mean that the writer shall fill pages with uninteresting, immaterial facts about the history of New York, but that he shall pick out strong, pertinent items.

If he is writing about a tobacco, a coffee, a breed of cattle, etc., he will find much information of value and interest in the best encyclopedias. Most of the large libraries have bound volumes of the leading magazines extending over many years, and have at hand indexes in which one may readily look up all articles on a given topic that have appeared during many years. From these articles the writer will usually be able to get many good points. He need not use the exact language of other writers, but may use the fact, or point, and express it in his own language.

34. Keeping a File of Material.—The writer that prepares and keeps up to date the forty or more different circulars of information of the International Correspondence Schools (from 32 to 96 pages each) has a large file envelope for each subject on which the Schools issue a circular. Every article that he sees in a newspaper, magazine, or technical journal that he thinks will be of use at some time in preparing a new circular, he clips out and files in an envelope devoted to that subject. He keeps competitors' catalogs, booklets, and folders in these envelopes in order that he may be prepared to meet the arguments that they use. When a good letter from a successful student comes in, permission to print it is asked of the student, and the letter is filed in the proper envelope. The result is that when a circular is to be prepared, the writer usually has a great deal of material at hand to study and modify to his use. Many circular writers and advertisers follow this plan of keeping an extensive file of articles and arguments.

35. Published Items as Aid to Copy-Writers. Articles that constitute the very best possible material for

catalogs and booklets frequently appear in newspapers and magazines. Often, it is advisable to get a publisher's permission to print all or part of some copyrighted article. Strong expressions from an unbiased point of view lend plausibility and strength to an advertiser's claims. Frequently, such a clipping may be reproduced facsimile or made into a display page. If, in a booklet about real-estate investments around



WATER TANK TAKES PLUNGE SEVEN PERSONS BADLY HURT

Big Reservoir Crashes Through Three-Story Building at Pittsburgh—Warning Causes Many to Escape

Pittsburgh, Pa., June 8.—A 10,000-gallon water tank crashed down through the three-story brick building at 537-545 Liberty avenue this afternoon, causing the rear wall to fall out and injuring seven persons so that they had to be taken to hospitals.

The building is occupied by John Fita, a wholesale butter and egg merchant; the S. M. Petty Wall Paper company, and T. S. Mercer & Co., wholesale boots and shoes. Thomas S. Mercer, his son George, three women, and James Robinson, a teamster, were injured. All will recover, although their injuries consist of broken limbs, scalp wounds, and lacerations.

The crash came with a few moments' warning, which accounts for the small list of injured. There are about fifty employed in the building and the majority were enabled to escape.

CRASHED THROUGH FACTORY

Huge Steel Water Holder Falls Clear from the Roof to the Basement

Brooklyn, N Y., Aug. 28.—A huge steel tank, containing 20,000 gallons of water, which was recently erected on the roof of J. & T. Cousin's shoe factory, at Grand and De Kalb avenues, toppled from its brick foundation, crashed through the roof and five floors, wrecking the building and stock to the extent of $40,000.

The building was more damaged than the stock. About 300 men and girls are employed in the factory. If the accident had happened an hour sooner, just before the employes quit work, many would undoubtedly have been injured and killed.

The various floors were deluged with water. Nearly the entire stock of the shoe manufacturers was ruined and much of the machinery in the building was wrecked. In the basement, where the tank landed, the engines which supply power to the factory were destroyed.

It is not known just what caused the accident, but the manufacturers believe that the brick foundation, eight feet high, which was only recently built and on which the tank rested, was not firmly set.

The only person in the factory when the tank fell was Adam Lydecker, the watchman, who was on the first floor. Fortunately he was in another part of the building on a round of inspection when the crash occurred.

FIG. 17

New York, several strong paragraphs can be quoted from influential journals or from prominent men, it cannot help but give weight. Complimentary items in newspapers and trade magazines regarding the advertiser's product also prove useful. Fig. 17 shows how two news items about disasters caused by the falling of water tanks were made up into a page illustration by a manufacturer of an improved water system—one

The Future of the Telephone

ONLY a few years ago the telephone was considered in much the same light as the automobile is today. Its cost was prohibitive for any but the well-to-do, and its utility was questioned by most of those who could afford it. For the residence, it was looked upon as a luxury or a rather costly plaything; and in business, while recognized as a valuable aid, perhaps, it was by no means considered necessary. Contrast this with the present condition. Its reduced cost has now brought it within the reach of people with only moderate means, and its usefulness and convenience in social affairs, and its indispensability to the business world have been demonstrated beyond doubt. The question of the up-to-date business man is not "Shall I have a telephone?" but "How many telephones must I have?" and in the residence where it has once been adopted, it is considered as indispensable as a sewing machine.

Eleven years ago there was one telephone to every 225 people in this country; now there is one to every 16. Although the independent companies are not furnishing all of these additional telephones, the increase is directly due to their entering the telephone field.

While the growth of the future, taking the number of telephones installed in proportion to the people in the country, may not be as great as that of the past, numerically considered, I think it will be much greater and far in excess of the increase in population. Along what lines will this growth take place? In my opinion, it will be in residences and small retail establishments in our cities and towns, and among dwellers of the rural districts that it will be most noticeable.

The Probable Increase

I have estimated that a little less than 50 per cent. of the people of this country appreciate the advantages of the telephone; yet my estimate is considered too high by many who say that not more than one-third of the inhabitants of this country really know about the telephone, and that a large percentage of these are not at all familiar with its advantages. In defense of their argument, they call attention to the fact that the ratio of telephones in use to the number of people in the country is only one to sixteen, while, they assert, the country will easily support one telephone to every five people. In some localities this is the ratio at present, and in my opinion the country could stand as great a general development.

I think I am not oversanguine in saying that at the end of the next decade, the comfortable home that is not equipped with the telephone will be an exception to the rule. People of moderate means, both in the cities and in the country, will have them installed in their homes, and landlords will equip the places that they have to rent with telephones, just as the modern flats and terraces of today have refrigerators and steam-heating plants installed, and are equipped with gas stoves and electric light.

So far, we have considered only the increase in local use. The long-distance development, to my mind, will be just as great. The service between neighboring towns and villages will be brought to a very high order, and the interstate and transcontinental business will be developed to an extent scarcely dreamed of today. Independent through lines will connect all the large centers of population, and the congested condition now so prevalent in many places on short hauls will be relieved by increased circuits and better facilities for handling the service between local points, and forwarding it to the large centers for delivery to the through lines. The long-distance telephone is destined to cover a much larger field than at present. It will not take the place of the telegraph, but will continue to develop new business for itself that does not today exist. It is now being quite generally adopted by the railroads in conjunction with their present telegraph systems, and is being used almost exclusively by the interurban traction systems of the country.

James B. Hoge, in an address before the West Virginia Independent Telephone Convention, published in TELEPHONY.

FIG. 18

that dispenses with the dangerous elevated tank. These items supported the manufacturer's argument strongly.

In Fig. 18 is shown how an extract from a telephone engineer's address was used to advantage in a telephone-engineering circular of the International Correspondence Schools. This address was copyrighted, but the magazine owning the copyright willingly permitted the extract to be reproduced.

It will be observed that many of the examples shown in these pages measure $5\frac{7}{8}$ in.$\times 8\frac{1}{4}$ in. or thereabouts. This is made necessary by the difficulty that would be encountered in trying to show larger pages in a textbook the size of this one. It should be understood that in practical work the writer is not confined to catalogs of this size of page. The ideas and principles set forth here can be applied to circulars of all sizes. In fact, many of the illustrations are reductions from larger pages.

36. Procuring of Technical Descriptions.—When matter that is extremely technical must appear in a catalog or a booklet, and it is a subject with which the copy-writer is not familiar, he may find it necessary either to refer to some standard textbook for the information or to have some person familiar with the subject write up part of the circular for him. Sometimes, the extremely technical part of a catalog (see Fig. 16) will be written by an engineer or a designer in the employ of the manufacturer, the advertising man going over the matter and strengthening it from the sales point of view. It would be impossible, for instance, for the writer with only a general knowledge to prepare a booklet describing with perfect accuracy the workings and advantages of the Bundy steam trap system unless he consulted a modern work on steam machinery or had the assistance of the manufacturer or of some engineer. Nevertheless, the description of the advantages of a machine or other article should never be left entirely to the maker or designer of it, for, as has been suggested, he will sometimes fail to bring out a very important point that a trained advertising writer would. He is too close to his subject and may take too much for granted.

ITS COMMERCIAL USES

Crucibles

Graphite crucibles are used in the manufacture of crucible steel, phosphor-bronze, and other metal alloys that must be subjected to very high temperatures. For most of this work graphite crucibles only are practical, because they will stand a very high temperature without melting and do not crack readily when exposed to sudden and violent changes of temperature. Only the best quality of flake graphite is suitable for the manufacture of crucibles, and it sells for from $150 to $200 a ton.

Lubrication

Graphite is used alone or with oil or grease as a very efficient lubricant. It is particularly valuable in places where it is exposed to extremes of temperature, as it is affected neither by heat nor cold. It is the only lubricant that can be used between wood surfaces, hence its adoption by piano makers. High-grade flake graphite makes the best lubricant.

Paint and Polish

Graphite is much used as a preservative coating for steel bridges, and outside metal work, as it does not crack or peel with the contractions and expansions of the metal, and is practically unaffected by weather or atmosphere. Stove polish is mostly graphite, and some shoe polishes and leather dressings are based on graphite.

FIG. 19

The advertising man should ask questions until he knows that all the important points have been brought out. "Why is this article better than others of its class?" said an advertising man to the manufacturer of a dental article. The manufacturer began to explain the shortcomings of the other articles then on the market and went on to demonstrate how his preparation did its work perfectly. This was the chief selling point, yet in the descriptive matter that the manufacturer had prepared for the advertising man to use, he had failed to mention this feature. It remained for the investigating spirit of the advertising man to bring out this point.

In Fig. 19 is shown a reproduction of one of the first pages of a graphite company's prospectus. The man that wrote the circular had no intimate knowledge of the commercial uses of graphite when he undertook the work, but he made a careful research and study of the subject, with the result that he found many interesting facts to set forth. The display of Fig. 19 is in Powell; the body, in Old-Style Roman.

LOGICAL TREATMENT OF SUBJECTS

37. If a man goes out to sell something by personal canvassing, he must be tactful in his approach, take up the points of his canvass in their proper order, treat them convincingly, so as to command and hold interest, and bring his canvass skilfully to a strong climax at the close; and the writer of catalogs, booklets, and folders must keep in mind that because his canvass is to be printed is no reason why he should not make a careful study to have the best arrangement as to order of subjects or items. Indeed, logical arrangement is more necessary in printed matter than in an oral canvass, because if the reader is once repelled, wearied, or confused, his attention may be lost for all time. As advertising is only salesmanship in print, it is here that the writer's ability as a salesman should be brought into play. He should never forget that he is to do the work of the salesman.

38. Catalogs of Staple Goods.—In a catalog of staples, for which there is a universal demand, no space need be taken

RAZAC USE

THE man who reads this book either shaves himself or goes to the barber. In the latter case he knows the bondage of the barber shop as well as we can tell him—the annoying wait, the lost time, the nervous twenty minutes in the chair, the general inconvenience of not having a shop at hand where or when he wants it, the ruthless scrape of the strange barber, the danger of towels and tools that reek of other faces, the expense—which at a low estimate is $15 a year for shaving alone, to say nothing of the expected tip—and above all, the fact that about a third of the time the man who depends on the barber shop isn't shaved when he ought to be.

FIG. 20

Set in Cheltenham Old Style throughout

up in an argument for the use of the goods. For example, in a catalog of wagons, it would be folly to devote three or four pages to an argument about the use of wagons, because the use of the article is well established. All the space of such a catalog should be filled with attractive illustrations and descriptions of the advertiser's wagons and strong arguments about their excellence.

39. Catalogs of Luxuries or New Devices.—When, however, the article is one that is more of a luxury than a recognized necessity, such as a piano, a concise argument about what a piano means in the home in the way of pleasure and attractiveness would be advisable, and this properly should go in the front of the catalog, for the catalog may be read by many who have not fully decided that they must have a piano.

Note, in Fig. 20, how the first part of a booklet about a safety razor begins. The first step here is to prejudice a man against the barber shop. Fig. 21, the opening page of a booklet about a science library, shows the right way of opening such a subject. (The light rule around these pages is used merely to show the size of the page.)

In a business-school booklet, the first subject treated should be the value of a good business training—what it means to a young person, the opportunities open for employment, advancement, etc. Then should follow a description of the service that the advertiser has to offer.

In a booklet intended to rent boxes in a safe-deposit vault, the writer should first show the importance of keeping valuable papers, etc. where they will be safe. Many persons do not realize the value of a safe-deposit box, and it is best to "drive the fact home" before describing the service that the advertiser offers.

40. Determining the Character and Position of Matter.—In determining the character of the matter and the position it should occupy, the following general principle may be followed: Does desire or demand already exist? If so, proceed at once to a description of the goods, bringing out all the selling points. In the section devoted to selling points—

THE NEW SCIENCE LIBRARY

The Way To Be a Thinker

IS to get in touch with thinkers. All the world's prizes are captured by those who have seasoned their energy with the spice of originality—and originality means the habit of clear and fresh thinking. Originality can be developed—and is developed—by contact with original minds.

Even the best of us have a tendency to fall into mental ruts, to go plodding on, year after year, in the same track, to do things without knowing precisely why.

The way to keep mentally alive, the way to be original, the way to be a success, is to talk with brainy people and to read books that make you think. That's the reason the New Science Library is a cure for mental paralysis. It will lift you out of the dull circle of commonplace things; it will give you new thinking power and new ambition to know more.

It will tell you what the famous Darwinian theory is; how the planets are weighed and their motions charted; what radium is; what ideas Herbert Spencer brought into the world; how liquid air is made and used; how electricity makes the trolley car go—and a thousand

FIG. 21

Set in Cheltenham Old Style throughout

Needed by Everybody

Every sportsman, automobilist, bicyclist, and ball player needs one of our Emergency Cases. The farther you get away from physicians, the more valuable the Case becomes. You jeopardize your life when you fail to take it with you. The Case is light and handy. It may be carried in the pocket. It should be in your grip or your trunk wherever you go on your vacation or your camping trip.

Every cook and housekeeper needs an Emergency Case, for it affords an immediate and safe remedy for the scalds, burns, and cut fingers that are of frequent occurrence. It relieves pain and saves annoyance.

Every mother needs one. Children will get scratched by the cat, bitten by the pet dog, and stung by insects. It is extremely important that these hurts be given prompt, sanitary treatment. An Emergency Case will pay for itself many times over in the saving of doctor's bills, because it prevents serious complications.

Every school teacher has almost daily need for an Emergency Case. With it at hand she will have no difficulty in caring for pupils that suffer injuries in play or otherwise. Such service will raise a teacher in the esteem of both pupils and parents.

Out on the farm miles away from the doctor, the U. S. Emergency Case becomes an absolute necessity. A farmer could buy nothing for several times one dollar that would be of as much value to him, for he is likely to find a good use for it in the home or in the field every week.

Machinists, engineers, carpenters, and all persons handling tools or engaged in work where they are constantly liable to injury should never be without U. S. Emergency Cases. One should be a part of every kit of tools.

Manufacturers, mill owners, etc., should have one of our $3.50 Cases at hand all the time for the use of their workmen, it saves time and expense and possible suits on account of injuries. The $3.50 Case contains many times as large a supply of materials and remedies as the dollar size. This is also sent to any address on receipt of price.

U. S. Emergency Cases

FIG. 22

Set in Cheltenham Old Style throughout

before the description of the goods or along with it—would properly come the argument for the advertiser's superior methods of manufacturing and his plan of selling. Then should come the cost and any strong closing argument, such as free trial, guarantee, etc., that the advertiser can bring to bear.

If no distinct desire or demand exists, an effort to develop and create one should come first. Referring again to real-estate advertising, if a booklet is to be prepared to sell lots in a suburb of New York or Chicago, it is not enough to describe the lots. The writer must first show the great profits made in real-estate investments like those he is offering, the security, the circumstances that make increased value certain, etc.

Note in Fig. 22 how skilfully the needs of various persons for an "emergency case" are brought out. On reading an argument like this, a prospective purchaser can hardly fail to say in his mind, "That's so, and I believe I need one."

In the example shown in Fig. 23 the writer very logically shows the need of something more than soap for the kitchen, and a careful housekeeper will be influenced by the suggestive argument.

41. Place for the Admonition to Reader.—In Fig. 24 is shown a reproduction of one of the final pages of a booklet, the first page of which is shown in Fig. 19. The information has been given, and on the final page of the book the advertiser brings his argument to a climax by showing the desirability of the investment and by urging the reader to subscribe for some stock.

It is usually best not to mention the matter of cost until desire has been created for the article, unless, of course, the article is one in the line of staples, where the desire or demand already exists, or one on which the price is so low that it is properly a leading argument. Suppose, for instance, that a typewriter concern made a practice of buying used typewriters and building them up into machines that were almost as good as new, and then offering to sell them for $35 each. Here, the idea of getting practically a $100 machine for $35 is so

A Handmaid of Health

CLEANLINESS is not the only thing that comes with the use of MILLER'S POWERINE, but health as well. Ammonia is one of nature's greatest disinfectants. When in the pure, unadulterated state, as in MILLER'S POWERINE, it will grapple with and readily overcome any of the myriads of disease germs that lie so thickly within the doors of our homes.

Pour a little of it in and around all sinks, drains, and closets. It not only cleans and purifies the air, but annihilates and carries off all sources of corruption from which disease might spring. It induces a healthful cleanliness that banishes roaches, bugs, and other vermin, and makes the whole house redolent with a wholesome sweetness.

What is the use of having pure foods, for which such a popular outcry is being made these days, if the vessels in which they are cooked and the dishes in which they are served are but half washed? If we had microscopic eyes we would be appalled at the amount of grease and dirt that clings to the apparently clean dishes after they have been through their bath of common soap and water.

No such unpleasant thought need come to the housewife who is a user of MILLER'S POWERINE. The mixture of pure, honestly made soap and full-strength ammonia added to the hot water in which the pots, pans, and dishes are plunged, will, without any extra labor, cut all the grease and dirt as clean as a whistle, and they will emerge bright, shining, beautiful, and, above all, thoroughly clean.

MILLER'S POWERINE is known everywhere, and is sold only in packages. If you have never met it, now is the time to be introduced.

FIG. 23

Set in Old-Style Antique throughout

strong that price may be brought out as a first argument. In any event, the admonition to the reader, the summing up of the argument, the directions for ordering, etc. come logically in the final pages of the book.

ESSENTIALS OF GOOD COPY

42. Study of Prospective Customers.—While guarding against flippancy or extravagance, the writer should strive to make his catalogs, booklets, and folders read as interestingly as magazine articles. To do this, he must study thoroughly the persons that the catalog or booklet is intended for. If the article to be sold is a new heating plant and the booklet is one that is to be sent to the trade, it should give technical information about the heater and its features, for the trade will look into this more than the average house owner. If, on the other hand, the booklet is to go to the house owner, its treatment of the technical features must be more popular; in other words, it must not be presumed that the average house owner is a heating engineer.

43. Emphasizing the Strong Selling Points.—In all advertising campaigns there are some particular features of an article that are stronger than any others. These should be emphasized in the catalogs, booklets, or folders.

The owner of a Western dairy farm that sells his products —hams, shoulders, lard, sausages, and maple sugar—direct to customers, lays stress on the purity and the careful handling of his products, and uses everything in the way of description or illustration that will help create and strengthen the impression of quality (see Fig. 25). This advertising policy is a wise one, because retail stores sell products of this kind at prices much lower than those of this advertiser. It will be observed that the Old-Style Antique type used in Fig. 25 makes an attractive page when printed in brown on the tinted paper. If this page were printed in black on white paper the effect would be rather strong and not so harmonious as that shown. Compare Figs. 23 and 25.

A GREAT OPPORTUNITY

THOSE who have read the preceding statements as to the varied and increasing uses of graphite, its growing scarcity, and the expert's report as to the quality and quantity of ore in sight on the Calumet property can hardly fail to appreciate what an investment opportunity is offered.

This is no mere prospect—no hidden or suspected wealth; the property is partly developed and the money is in plain sight. Fully $70,000 worth of ore has already been mined and stands on the property, ready to be run through the mill as soon as it is finished.

Conservative investors are confident that the stock will be worth considerably more than par as soon as the first lot of ore has been refined.

Judging from the work already accomplished, the cost of mining, milling, and marketing the product will not exceed $35 a ton for the first year. Thereafter the cost will decrease materially.

The selling prices vary with the grade.

High-grade crucible flake sells at $150 to $200 a ton. Other grades sell at $50 to $150 a ton.

for seasoning, it is easy to see why the result is a most deliciously tender and wholesome sausage.

Hams and Bacon

The hams and bacon are allowed plenty of time for curing, which is merely the absorbing of sugar, salt, and spices under proper conditions of temperature. These are finally finished by smoking with green hickory, which gives them the sweet flavor peculiar to home-cured meats. There is in no stage of the curing any forcing or hastening process. No chemicals of any kind are used to cheapen the products. The simple methods of the farm that were first practiced in New England a century ago are the only ones used in our shop.

Lard

The lard is carefully rendered in open kettles. It is cooled as quickly as possible and briskly stirred while cooling. This simple process produces fine, white lard of the best quality.

44. Disadvantage of Repetition.—Repetition sometimes emphasizes, but unless there is some strong argument that can be repeated with advantage on several pages of a circular, the best plan is to treat a point fully in its logical place and then leave it. Many circulars are ineffective because of a rambling style.

45. Value of Conciseness.—In his catalog or booklet, the advertiser has opportunity to present his entire canvass as convincingly as he knows how. But because he is free to go into detail, the mistake is too frequently made of either having the circular too long or so uninteresting that no one will read it. The writer should study the product, the method of manufacture, and the selling plan very closely; then he can decide what are the most interesting features and what can be safely left unwritten.

USE OF TESTIMONIALS

46. Testimonials constitute the very strongest kind of matter for most kinds of advertising literature, because a prospective customer is more likely to believe the statement of a user of an article than the claims of the manufacturer. That some one has tried an article thoroughly and is well pleased with results, carries a great deal of weight; it supports argument as nothing else does. Photographs of indorsers, and facsimiles of their letterheads and signatures, give authenticity to the indorsements.

47. Value of Strong Testimonials.—One strong testimonial that rings true is worth a half dozen mediocre ones, and it is well sometimes to display an unusually good testimonial in a full page of space, so that the readers of the circular cannot fail to see and read it.

The weakness of most testimonials is due to the fact that they are too general. This can be avoided, however, by asking users of the advertised goods specific questions about how the articles stand wear, what kind of service a machine has given, the time it has saved, etc. Such questions will bring out the opinions of the user on definite points.

Ask the man who owns one

CHARACTER, QUALITY, COMFORT
A MODERN FIRE PROOF BUILDING
225 ROOMS 150 BATHS
TWO BLOCKS FROM GRAND CENTRAL STATION
WALKING DISTANCE OF BEST SHOPS AND THEATRES

Hotel Algonquin
59 to 65 West Forty-fourth Street
New York

IN THE HEART OF EVERYTHING THAT'S BEST IN NEW YORK
YET QUIET AS SUNDAY

Frank Case

I take great pleasure in expressing to you my entire satisfaction with the Packard Twin-Six. Everything that you promised with regard to the car has been fulfilled. Added to its well known quality as a luxurious vehicle, it has exploited the practical and enduring qualities of a truck in the trip that I have just finished in it, from Los Angeles to New York. No car made could have stood the superlative test of that journey any better than the Twin-Six.

We twice had to dig it out of sand and twice out of adobe mud, and encountered chuck holes, ruts and stones of every description. The Twin-Six responded absolutely to every demand.

In spite of the enforced change of gears because of the holes and ruts before mentioned, we averaged ten miles to a gallon of gas, which I deem quite wonderful under the circumstances.

I write this letter without any solicitation on your part, simply because the car has absolutely won me.

Anybody you wish to refer to me as to the merits of your motor, I will cheerfully explain in detail all the virtues I know your car to possess.

DeWolf Hopper

ASK THE MAN WHO OWNS ONE

Fig. 25

How to Become a Shrewd Buyer

Buying is an art that every man in business, no matter what his position, ought to master. Some time a knowledge of rock-bottom buying will be found essential to business success—some time your whole business career may hinge on this vital point. When that time comes, the need is likely to be instant—there may be no opportunity for study. Better take advantage, *now*, of this splendid chance to learn practically all that is known on the subject of good buying.

Through the Business Man's Library, it is comparatively easy to master this little-known art. And in no other way can you find out the things which this Library will tell you, save through the slow, tedious, costly school of experience. The Business Man's Library is not a mere dry description of mechanical methods—it is full of living interest—each point it makes is illustrated by vivid, interesting examples. And no matter how much you already know about buying, or about business in general, these volumes can hardly fail to be of practical, money-making help to you.

Barnhart Bros. & Spindler
Type-Founders
183 to 187 Monroe Street

Chicago, May 11, 1908
The System Company,
Chicago, Ill.
Gentlemen:

The "Business Man's Library" is practical beyond expectations. We thought so much of the books that we forwarded several copies to our branch houses, and in some departments nearly every employe has read them with benefit. We consider it a good investment.

Yours very truly
BARNHART BROS. & SPINDLER

FIG. 27

The exact wording of a testimonial should be followed so far as it is possible to do so, though unnecessary statements may be omitted, errors and awkward expressions corrected, and the sentences arranged so that they will read smoothly. It is a good plan, when dealing with indorsers in the ordinary walks of life, to get permission to edit their statements. Then no complaints are likely to arise from the publication of the matter in slightly different form from that in which it was written.

48. Testimonials From Various Localities.—It is sometimes a good plan to see that the testimonials in a catalog are from various parts of the territory that the advertiser expects to cover, so that, in correspondence, an inquirer may be referred to an indorser that he knows, or at least some one in his city or state. Undoubtedly, people are more interested in, and influenced by, letters from neighbors and near-by people than they would be by letters from distant points.

49. Proper Place in Catalogs, Etc. for Testimonials.—Where there are many testimonials they are sometimes printed in a separate book. Fig. 26 is a page from such a book published by the Packard Motor Company. A good practice is to print some of the best testimonials along with the description of the goods, where a reader is almost compelled to read them. For instance, a page dealing with the wearing qualities of an article is a good place for a testimonial setting forth the fact that the article did wear well. Also, testimonials that are particularly strong in some one feature should be inserted in the part of the circular dealing with that feature of the advertised goods. A typographical style may be adopted that permits a testimonial to be inserted at the bottom of each page or at the outside margin of each page, as shown in Fig. 27. If the testimonials are good, they should be placed near the arguments that they support—not where they may be overlooked.

ARRANGING COPY FOR THE PRINTER

50. The writer of advertising literature will find that it pays to prepare his copy completely before sending it to the printer; that is, he should furnish the exact amount of matter for the available space as nearly as he can determine it, have the headings, illustrations, etc., in the copy where he wishes them used, and have everything correct as to capitalization, punctuation, compounding, etc. If this is not done, and the author wishes to add or cut out some matter or to put in an extra illustration after the proof has been received, it may be necessary to reset much of the copy or to rearrange all the pages. Unless an equivalent amount of matter can be cut out, a few added lines may mean that all the pages will have to be rearranged, and this may throw illustrations in the wrong pages, make references in the text to certain pages erroneous, etc.

If certain portions are to be set in smaller type or in narrower measure than the main text, directions to that effect should be written on the copy. The printer should not be expected to guess the writer's wishes. His rule is to "follow copy," and he will not vary from the regular style of setting unless instructed to do so.

51. It is advisable to do the editing on the original copy and to do it before the job is handed to the printer. Of course, it is often necessary to make slight changes in wording after the proof has been received, but as changes are expensive and often cause delays, they should be avoided as much as possible.

If the copy, after editing, is full of corrections and interlineations, it is well to have it rewritten. The printer cannot do either rapid or good work if he has to follow puzzling copy. Typewrite it wherever possible.

In Fig. 28 is shown an example of fair copy for a booklet page. Although this copy has some corrections on it, they are indicated clearly. The number in the right-hand corner is the number of this sheet of copy. The writer as a guide

(6)

Page 3

upper left

OTHER USES FOR THE PHONOGRAPH

your

Edison

Is there an invalid in ~~the~~ home? Let the Phonograph drive away the weary hours for her. Perhaps it is an old man whose memories are all in the past. Let the Phonograph sing the old songs that he loves.

Cut No. 6

Are the children hard to amuse? The Phonograph never fails to keep them out of mischief.

Do you live in the country? Buy a Phonograph and get at small cost what people in the cities pay one or two dollars a night to hear. ~~In this way,~~ You can, at insignificant cost, keep in touch with the world of music and entertainment ~~and music~~.

Are you wondering what you will take with you on your vacation or what you will carry along when you go home for the holidays. Let it be an Edison phonograph and a good assortment of records; this outfit never fails to please; it will make you a welcome guest everywhere. It is easily carried and takes up practically no room.

Is there a boy in the family in whom you want to create a spirit of business enterprise? You could not do better than to buy him a Phonograph and let him arrange Phonograph Concerts. In this booklet we give suggestions for conducting Phonograph entertainments. It is easy to get people to buy tickets for an entertainment if you are able to give something to please everybody, and that is always possible with a Phonograph. Boys all over the country make money in this way. A bright youngster can soon earn the cost of an outfit.

Cut No. 7

FIG. 28

to the compositor, has indicated by a note that the copy is to fill page 3 of the catalog and also shows that two cuts are to be used on the page. The number used in referring to a cut corresponds to the number on the back of the cut itself; this method of marking prevents the wrong cut from being used. If proofs are available, it is a still better plan to paste proofs of the cuts in the dummy as well as in the copy.

52. Guide Sheet for Printer.—On complicated jobs, some writers prepare a guide sheet for the printer. The purpose of this sheet is to show what is to go on each page from the first cover to the fourth. Following is shown how such a sheet may be arranged:

ARRANGEMENT OF CONNOR'S CATALOG

First cover.....Two-color cut furnished you
Second cover.....Blank
Page 1.....Title page
Page 2.....Copyright notice
Page 3.....Preface

This arrangement is continued to the end of the book.

A guide of this sort will enable the printer to page the matter properly, when otherwise the complexity of the copy might be confusing.

CORRECTING PROOF AND MAKING UP PROOF DUMMY

53. Cutting Down Pages That Overrun.—In cutting down proof that shows a page to be too long, the cutting should be done, if possible, where the changes can be made easily, as shown in Fig. 29. The notation "6 lines of 6-pt. long" in this figure was made by the proof-reader when the page was measured. Note that in cutting out the superfluous lines the writer has selected lines at or near the ends of paragraphs, so as to enable the printer to lift the matter out without disturbing the remainder of the paragraph. By cutting out the 8-point words, "The Merchants' Guide, in a late issue, says," and setting "Merchants' Guide" in Italic at the end of the last line of the 6-point matter, the space of 8 points,

How to Become a Window Trimmer

SOME time ago, 500 of the leading merchants of the United States were asked this question: "What plan of advertising would you retain if you were forced to chose one method and give up all others?" More than 95 per cent. of the merchants answered in favor of displaying their goods, in preference to all other forms of publicity. The store window is today the great "silent salesman"; often it sells more goods than a force of well-trained clerks. It attracts every passer-by and draws within the store thousands that otherwise would not think of purchasing.

Window Trimmers in Demand

Persons unfamiliar with the rapid rise of this new profession scarcely realize that there are thousands of stores that employ anywhere from one to twelve persons for this highly important work.

The Merchants' Guide, in a late issue, says:

> If any of the department-store proprietors of Philadelphia or New York had been told 10 years ago that they would be employing twelve men throughout the year to dress their store windows, they would have been incredulous. Nevertheless, this has become a reality, and few of the larger stores of the country are able to have satisfactory windows with a much smaller force.

The demand for competent window trimmers is far in excess of the supply; consequently, salaries are high. The fairly well-equipped window trimmer will average $25 a week, while the men in the front rank of the profession—those who originate strong, attractive, business-bringing displays—receive as much as $75 a week.

Our method of teaching Window Trimming and Mercantile Decoration is as clear and simple as instruction could be on any subject; in fact, the great number of fine illustrations in the Instruction Papers make the subject an extremely easy one for us to teach.

It is not necessary that a student should be employed in a store to carry on his practice work successfully. In fact, even if he were so employed, no proprietor would allow him in his early work to take down bolts of goods and twist and rumple them into puffs, festoons, etc.; he must be able to do these things skilfully before he will be allowed to use expensive fabrics. In Window Trimming and Mercantile Decoration, just as in other lines of endeavor, *the student must learn how to do his work before attempting to secure employment at it.* Hence, this preliminary work is best done by the student at his home where he can practice intelligently and without embarrassment. No outfit of any consequence is needed. Tacks, a hammer and saw, some pins, scissors, and a few yards of cheese cloth will suffice for material with which to practice making plaits, puffs, etc.

Country Clerk to City Window Trimmer

> At the time of my enrolment for your Window Trimming Course, I was employed as a clerk in a small country store. I came to the city and by showing specimens and photographs of my work I secured a good position as window trimmer at a large increase in salary. My displays are much admired, and I have had offers from several other stores here. I am safely on the ladder of success in a place I could not have reached if I had not taken your Course.
>
> S. WILTON, Stockton, Cal.

FIG. 29

How to Become a Window Trimmer

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At the time of my enrolment for your Window Trimming Course, I was employed as a clerk in a small country store. I came to the city and by showing specimens and photographs of my work I secured a good position as window trimmer at a large increase in salary. My displays are much admired, and I have had offers from several other stores here. S. WILTON, Stockton, Cal.

FIG. 30

or 1⅓ lines, was taken out. In Fig. 30 is shown a reproduction of the page as cut down. It is comparatively easy for the printer to take out lines at the ends of paragraphs, but if extensive changes are made at other places, it may necessitate resetting the entire paragraph or even the entire page, and extra charges will be made by printers for changes of this kind. Therefore, whenever possible, it is well to avoid making changes in the middle of a paragraph.

54. Proof Dummy to Guide Printer.—In preparing catalogs and booklets of more than a few pages, it is customary for the author to be furnished with a duplicate copy of the proof, with which he makes up a dummy by pasting in the pages just as they will come in the finished printed book. This is a proof dummy for the guidance of the make-up man and should not be confounded with the first dummy made up to show the style of the finished book.

This procedure is not necessary if the circular is a small one set in plain text, in which the printer makes up his type into pages and submits the first proof in page form with pages numbered, etc. But if the job has not been laid out carefully and the printer does not know what is to go on the various pages, the only thing he can do is to submit proofs in galley form and let the author make a dummy from the duplicate, showing what is to go on the different pages, what is to be left out, if anything, and so on. Then the printer can submit the second proof in page form. Where there are page illustrations and any special arrangement, it is the safer plan, whether proofs are in page form or not, to have a duplicate proof and make up a dummy. If the first proof is fairly clean and little or no matter is added or cut out, the dummy may be made up with a duplicate of the first proof, and then the second proof—submitted by the printer in page form—will need little or no further correction, but may receive the author's O. K. and be released. This making up of the dummy with a duplicate of the first proof is especially desirable where the printer has no page plan to follow and has the type in galleys. The dummy enables him to submit the second proof in pages.

With large jobs, however, even if the copy is laid out as to pages, if illustrations are used and there is much changing, adding, or cutting down on the first proof, it is better to wait until a duplicate of the revised proof can be had before making up the dummy. After making up the dummy, new matter should not be added to full pages of the proof unless a corresponding amount is cut out somewhere.

55. The object of the proof dummy is, of course, to show the printer the exact arrangement of the matter from the first to the last page. If the printer goes wrong with a properly pasted proof dummy before him as a guide, it will be due only to inexcusable carelessness, while without a dummy it is an easy matter for the pages of a large circular to become disarranged.

Some old circular of the proper size and number of pages may be used for a dummy (a larger circular trimmed down will answer the purpose), but the writer should be careful to cover up all the old matter with the duplicate proof he is using. If some heads or foot-notes of the old pages are left uncovered, the printer may take them for new copy and set them up. In making up the proof dummy, if the matter to be used on any particular page is too long and some lines are cut out to make it fit the space, paste the whole proof of the matter on the page, turning up the proof at the bottom to indicate the number of lines cut out. These may be cut out anywhere convenient on the page, but such changes should be marked on the official proof, not on the dummy.

If a page in a catalog is to be left blank, paste a blank piece of paper in the proof dummy and write on it "This page to be left blank," or simply "blank." When it is borne in mind that a little oversight may spoil a fine catalog or booklet, the writer cannot be too careful in making directions so plain that the printer cannot misunderstand. A large printing house will have many jobs on hand at one time, and it is never wise to trust anything to memory or to give oral directions. Write all directions, and write plainly. If, on the original proof, a paragraph of matter or an illustration was ordered trans-

ferred from one page to another, paste the duplicate proof of such transferred matter on the page of the dummy that it should occupy finally. Sometimes, cover pages are set up and approved before inside pages are. In such cases, the cover of the proof dummy should be marked, "Proof for this page already O. K'd."

Never cut up an *official* or an *original proof* to make a dummy. This is an important rule to observe. Cutting up an original galley proof makes it harder for the printer to find the matter and make corrections. Always call for a *duplicate proof* for making up a dummy. The superfluous margins on the duplicate proof may be trimmed off.

56. Corrections on Official Proofs.—No corrections should ever be noted on the duplicate proof that is used to make up the dummy. All changes, additions, etc. should go on the *original,* or *official, proof.* The proof dummy is used merely to show the position of the matter—order of pages, *not corrections* or *additions.* It would be very confusing to the printers if some corrections were made on the official proof and others made on the dummy.

It is often the case with circulars, as with advertisements, that a few words added to a short final line of a paragraph improve the appearance. Sometimes the proof shows that a head should be shortened or lengthened. Such changes add a little extra expense.

Ordinarily, it should not be necessary to see a third proof on a catalog or booklet job. In fact, the first proof should be handled so well that the revised, or second, proof will be read merely to be sure that all corrections and changes have been made.

INDEXING AND PUTTING IN PAGE NUMBERS

57. Where it is impossible for the writer in making up his copy to determine on what pages certain items will go, an index may be made up after the proof is received and the matter paged. It is better, and saves time, however, to make up the index as a part of the original copy, if such a thing is possible.

Likewise, it is better to put page numbers in the original copy where references are made in the text to other pages; but when it is not possible to do this, the copy may read "Page " a blank space being left for the page number, which may be inserted the first time that the proof shows on which page the item is to appear.

CATALOGS, BOOKLETS, AND FOLDERS

(PART 2)

Serial 1178B-2 Edition 2

EXAMINATION QUESTIONS

Notice to Students.—*Study the Instruction Paper thoroughly before you attempt to answer these questions.* **Read each question carefully and be sure you understand it;** *then write the best answer you can. When your answers are completed, examine them closely and correct all the errors you can find; then mail your work to us.*

(1) When may a running-head style be used to advantage?

(2) How may a writer estimate the amount of copy required to fill an illustrated page of a circular set in a type such as Cheltenham?

(3) Is it advisable for the advertisement writer to confine himself to the use of only one color in the printing of a folder?

(4) Why is it important, before beginning to write a catalog or a booklet, to lay out a general plan by making up a dummy and assigning certain pages to certain features, and so on?

(5) What advantage is likely to be gained by consulting a printer before deciding on the mechanical details of a catalog or a booklet?

(6) (*a*) Name a business that should have a catalog of rather dignified arrangement, inside pages 1 and 2 to be left blank, followed by a title page, etc. (*b*) Name another business as an example of one where the first inside page of a catalog or a booklet might very well contain text of an introductory nature.

(7) Mention some methods of obtaining data for writing catalogs or booklets.

(8) In a catalog or a booklet dealing with a new device, what kind of matter should be prepared for some of the first pages?

(9) Why are good testimonials valuable matter for most circulars?

(10) (*a*) Why is it advisable on circulars of more than a few pages to make up a dummy with a duplicate copy of the proof? (*b*) Is it proper to cut up the official proof of a catalog or a booklet? (*c*) Should typographical corrections be written on the proof dummy?

(11) Make up a neat dummy for an eight-page booklet to be sent out in an envelope $6\frac{1}{2}$ inches by $3\frac{5}{8}$ inches. Select some subject that is familiar or one that can be investigated thoroughly. Prepare the dummy carefully; decide on a type design or an illustrated design for the cover. If a type design is selected, letter the cover neatly; if an illustrated cover is adopted, paste on an illustration of about the kind that should be used, or sketch on the cover the desired illustration. Show by headings what copy is to go on the various pages; specify type for both headings and text; indicate how wide the matter is set and what border is used, if any, or what kinds of illustrations are to be used on the inside pages, if any, giving full directions for size and style. If initials are to be used, specify the kind. Also specify the colors of ink and show what is to be printed on each cover. Paste the layouts on the various pages if they are to be made on separate sheets. This dummy is to be a complete guide to the printer and artist. Write copy for the booklet, preparing as nearly as possible the right amount of copy for the space. If desired, the subject of the booklet may be banking service, men's or women's clothing, or some household article, such as a vacuum cleaner, a kitchen cabinet, etc. In fact, you are free to choose any subject provided you arrange the booklet to allow at least four pages for copy. The copy work is a vital part of this question and should show individuality.

NOTE.—In making up the dummy it is desirable that stock and paper of the grade that is advocated be used. If this plan cannot be carried out completely, try to carry it out partly by using the blank side of a cover torn from some piece of printed matter and at least one sheet of inside paper of the kind desired (this may also be made up of a blank page torn from some circular). If neither plan can be adopted, use any kind of paper, but specify the kind of paper for both cover and inside pages, provided you decide to use different stock for the cover than for the inside pages. State for what class of customers the booklet is made out, what other matter will be used with it, etc.

(12) Make a careful layout and write copy for an attractive 4-page folder. In making the layout, take a single sheet, measuring about 8 in.$\times 5\frac{1}{2}$ in. and fold it once, thus making 4 pages —2 outside pages and 2 inside pages, measuring 4 in.$\times 5\frac{1}{2}$ in. each—as shown in Fig. I. The first outside page should be given up to some title, illustration, or words that will direct attention to the inside matter. Indicate what color of paper, type, etc., shall be used. Use at least one illustration. Select a subject that is familiar or that can be investigated. Several articles may be treated if they relate closely to each other, as for instance, shirts, collars, and cravats.

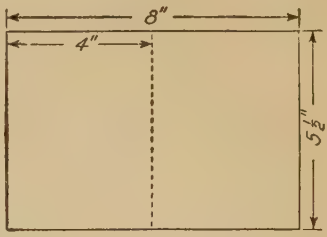
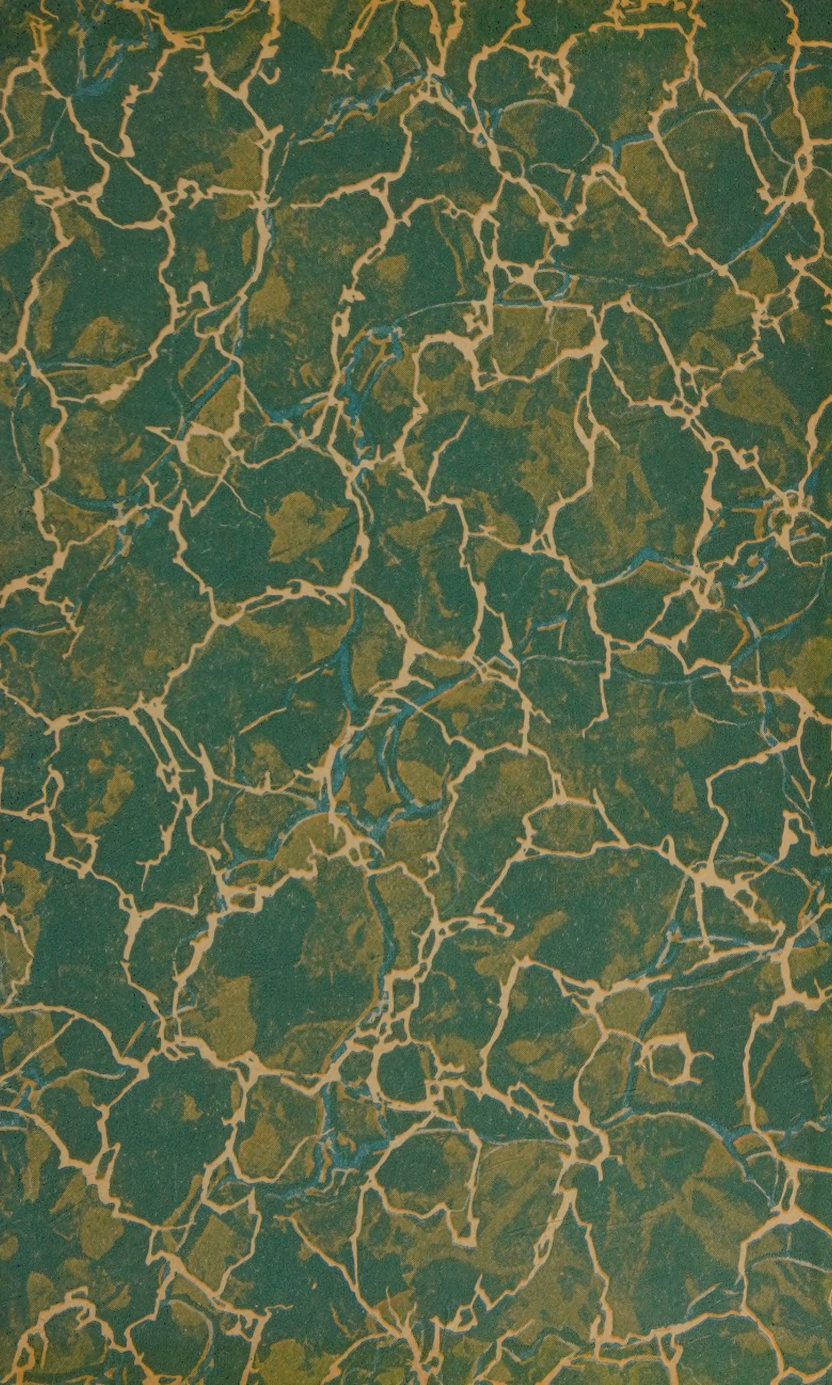
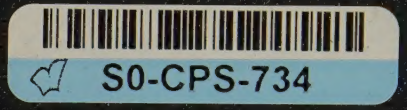


FIG. I

(13) The accompanying duplicate proof constitutes the first proof of an 8-page booklet, measuring $6\frac{1}{4}$ in.$\times 3\frac{3}{16}$ in., and describing Nelson's Encyclopedia. Make up a dummy from this proof, cutting the pages apart and trimming the margins of the proof down to the proper size. The displayed matter containing the illustration and ending with the words "Free for Three New I.C.S. Students" is to go on the first cover. The other pages are numbered. Pages 3 and 4 each contain a few extra lines. Read Arts. **54** and **55** before making up the dummy. Remember that this proof is to be pasted up in the form of a little book; merely cutting the pages will not show the printer the exact arrangement desired.

Mail your work on this lesson as soon as you have finished it and looked it over carefully. DO NOT HOLD IT until another lesson is ready.

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